



THE NEW YORK



DRAMATIC MIRROR

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DOROTHY GREY.

THE MATINEE GIRL



HENRY E. WARREN and **Whitman Bennett**, two clever young newspaper men who have recently been placed at the head of the press department of two prominent theatrical firms in New York, have asserted that they will conduct the business of their departments upon principles of the highest rectitude. They declare that they will neither pollute their tongues with invention nor corrupt their pens with embellishment. They have hoisted the white flag of purity on which is inscribed "Truth is stranger than fiction."

There is no doubt about the sincerity of these young men in their flag hoisting. Will they ever lower that flag?

Undoubtedly theirs will be the hard way of all pioneers. Two of the most brilliant publicity promoters have recently published their "Confessions" in standard publications, admitted chortlingly that they esteemed it a compliment when they were addressed as liars. They intimate that the qualifications of the writers of "the six best sellers" are precisely those of the successful press agent. Between the lines one reads that if a press agent told the mere truth the newspapers would not print it and the press agents would become men without occupations, an extinct species.

With the brilliancy of these confessors dazzling us a bit—one of them has graduated into the playwright, the other into the managerial ranks—we are half wooed into believing with them. Yet over against their assertions one may set the adage of one of the greatest American editors. "The difference between the good and the bad newspaper man is that the good one is around when anything happens." And corroborative is the epigram of Martha Morton. "Everybody knows something which we will be wiser for the knowing." Everybody has an individual story.

The press agent and his wiles are well known to the Matinee Girl. She knows his manner of approach, of attack, of retreat. And she knows that he differs from his brothers only as one star differs from another in glory. They live and work "to get stories into the papers." They are energetic. She admires them. But there are among them more instances of misplaced energy than in any other class of writers.

Again and again I have asked members of the fraternity for information about a player in one of the companies they represent. Again and again I have been informed that the agent knew nothing about the players. He had not, in fact, met most of them. "Scheme that he would get one of them to stand for."

The young man had been overworking his invention while his powers of original investigation lay idle. He had been originating stories about persons who had much better real stories, had he taken the trouble to learn what they were. There are remarkable family resemblances in the manufactured stories. The tumble from horse back, the missing gems, the accidents in make-up, or photography, the hitherto hidden but just let loose divorce news, we all know as we know our mother's features, and we have infinitely less reverence for them. If an actress does fall from a horse, or lose her jewels, or is party to a genuinely heart wringing domestic severance, we won't believe it. The press agent has too often cried "Wolf, wolf!"

Mr. Warren, to prove his assertion that true stories are superior to invented ones, cites the fact that he traveled with Madam Bernhardt for three months, and each day sent out five thousand words of interesting and true matter.

"In that time I never perpetrated but one fake and then Madam had jestingly faked with me. It was a story of something she intended to do and which she told me, by way of a joke, had been done."

Madam Bernhardt is, in the vernacular, "good copy." Her personality is of a nature so picturesque, and her eminence is so great, that there is scarcely a circumstance of her prismatic life but makes its appeal to those who read. She is one of the most thrillingly interesting chapters in the wonderfully fascinating book of Human Nature. To manufacture a story about Madam Bernhardt is like putting Berry Wall into a suit of hand-me-downs.

This is no preaching upon the ethics of the order of publicity purveying. It is a discussion quite out of the domain of morality. Two energetic young men have expressed their faith that in everyday storytelling truth is stranger, and because stranger, is more interesting than fiction; and they propose to prove it. We will be interested in the experiment. If they and those of their order—and there are some such—who have practiced their faith,

can demonstrate that a true story well told is as interesting and more convincing than a perversion told in any way, the entire press agenthood with all the outer world will rejoice. For the phrase "That is a press agent story" is as obnoxious to their order as "That is all newspaper talk" is to the fraternity of newsgatherers and servers.

But theirs will be no rose leaf, carpeted path to the summit of success. The present generation of editors, sorely disbelieving men, all of them, must die, and their sons, born with the pen behind their ears, must succeed to the swinging chair, before dawn the era of a perfect faith in the industrious, but sometimes misguided, press agent.

If there were no other more potent reason for seeing *The Spell* in which David Kessler made his transit from the East Side to Broadway, there is a line in it which every woman in Greater New York or greater or lesser anywhere else should hear, and hearing, meditate upon.

"What's the reason," cries an indignant and uncomprehending male, "what's the reason, I say, that no woman can have a serious moment without turning on the water-power?"

He was tired of tears, and who is not? To see occasional tears in eyes that have not the weeping habit is to have a peep into a guarded heart. The glimpse is one of the rare jewels of human experience.

But there are women who are in a continuous process of distillation. They weep at funerals no more nor less than they weep at weddings and christenings, and altars are no oftener bedewed with their tears than are bargain counters. The chronic lachrymose habit is a nuisance and the modern Niobe is a semi-poseur. Some grief-storms we have all seen that were as natural, as sudden and uncontrollable as a gale in the tropics, but the continuously crying woman has never known the wild dignity of such torrential outburst. She cries in part because she has discovered that it wins some passing attention which in her moments of poise she could never command, and in part because she is a supreme egotist. She weeps at sight of others' woes less in sympathy than because they remind her of her own allotment.

Once I thought that the eyes that filled readily with tears were the reflectors of a tender heart. Now I know that they are the eyes of self-centered folk who have passed undisciplined through successive grades of the school of life. Their weeping is of the public variety, while they who are of the worthwhile class lock their doors, draw down the shade, turn their faces to the wall, and mourn their black hour alone; and when that hour has passed turn their faces of brave cheer once more upon the world.

The theory of the survival of the fittest applies, at the last, to these alone. They only survive. They are the fit.

It was an odd union of the Bowery and Broadway, the joining of David Kessler and Ida Conquest in the bonds of a metropolitan production. Miss Conquest was practically reared in the environment of the upper Broadway houses. Refined comedy has wrapped her in its graceful folds all of her dramatic life. Miss Conquest is slender and as blonde as a Norse goddess. Repression is the note of her habitual sounding. Mr. Kessler has played emotional roles in the Bowery regions longer than Miss Conquest has acted on Broadway. He looks like Oscar Asche and acts like a whirlwind. Temperament, full, rich, unrestrained temperament, is the key of his constant manipulation. In physique, in temperament and methods each is an admirable foil for the other. Dramatic unions, as matrimonial ones, require that each of the twain supplement the other. Should the union be a long one the Yiddish star will unconsciously, and perhaps unwillingly, absorb some of the repose of his opposite, and she some of the vehement qualities of his acting. And the end will be a mutual gain.

Her brief excursion into musicless drama has taught Miss Glaser that her's is a distinct métier. She has returned in Lola of Berlin to her old and always compelling role of the hoyden. There is no more fascinating romp on the stage than Lulu Glaser. Her one odd note, staccato laugh, her high, long rollicking step, and the jerky gestures by which she denotes that events have startled her, are always the same but always welcome. No one on the stage laughs more deliciously and no one sings off the key more persistently. If she would plant a high hedge to mark her limitations and act always within them our evening of laughter with Lulu Glaser would be one of the season's delightful memories.

In her latest play, *Portia Perkins*, Printer, which Henry Savage will produce, Edith Ellis Baker has defined the difference between real and stage love-making.

"The difference between real and stage love-making," says one of the characters, "is that the more you make love in real life the more you want to, and the more you make love on the stage the less you want to."

THE MATINEE GIRL.

ENGAGEMENTS.

Claude Norrie has been engaged by Charles Riggs to play the character comedy role in *The College Boy* this season.

Dorothy Grey, who played *Pumma* so successfully last season in *W. F. Mann's As Told in the Hills*, has been engaged by Macmillan and Farley for that part for their production of the piece.

Fred Press, to play the role of Nish, in *The Merry Widow*.

Gus and Rena Vaughn for *Red Feather*.

Frederica Goling has been engaged by Wright Lorimer for the part of Adora in *The Shepherd King*.

Mr. and Mrs. William Cahill (Mabelle Van Tassel) have been engaged for the heavy and lead in *The Shadow Behind the Throne*.

Francis Younger, with Henry Woodruff in *Brown of Harvard*.

Frances H. Graham and Ethyle Cook have been engaged for *Woodland*.

Marion Henton has been engaged by Herbert Labadie as musical directress, and this will be Miss Henton's second season with Mr. Labadie.

William Chrystie Miller re-engaged with Louis James for *Justice Shallow* in *The Merry Wives of Windsor*.

William Cahill, for the heavy, and Mabelle Van Tassel Cahill, for the lead, in *The Shadow Behind the Throne*.

Leonard Smith, by Henry W. Savage, as musical director for *Woodland*.

John T. Doyle, after a successful engagement of sixteen weeks with the *Suburban Garden* Stock, St. Louis, Mo., was immediately engaged for the part of Chas. Wainwright in *The Man of the Hour*, now playing in the West.

THE DRAMA IN ROME.

THE ITALIAN STAGE UNUSUALLY ACTIVE AT THIS TIME WITH OLD AND NEW PLAYS.

D'Annunzio's The Ship Nearly Finished—He Has Two Other Dramas in Preparation—Duse Gets a Royal Welcome—Cavalleri in a Romantic Mood—Lear and Coriolanus in Italian—A Tenth Century Author Done Over for Modern Audiences.

(Special Correspondence of The Mirror.)

ROME, Sept. 10.—D'Annunzio has almost finished his new play, *The Ship*, and has read it to the permanent company of the Argentina Theatre at Rome. The music for this play has been composed by the maestro, Pavesi, of Parma. He has also nearly finished two other plays, *Amaranta* and *The Frenzied Woman*. These are prose dramas in three acts. The theme of both is intense passion, but the scenes are enlivened at times by a judicious use of the comedy element. D'Annunzio considers *The Ship* one of the most powerful plays he has ever written. It begins with a song of praise to the Adriatic written in a lofty Dantesque style. He has also sketched the plan of a new tragedy to be called *Tristan and Isolde*, and is likewise preparing a "myth," in which the chorus will have an important part, as in Greek tragedies. This is intended for the future Tusculum Theatre, if it is ever built. This indefatigable writer has sent a new novel to his publishers called "Perhaps Yes, Perhaps No." The story deals with modern scenes and makes light, interesting reading.

D'Annunzio was present at the automobile races in Brescia, going to the track in his own motor car and paying 200 francs a night for two little rooms not much larger than cupboards. Some people, indeed, like the Duchess Visconti, paid 1,000 francs for a single room.

A letter from Rio Janeiro tells me of the extraordinary sensation that Duse has made there, especially in Ibsen's plays. On her farewell night the President and his family went in state to the theatre, escorted by a squadron of cavalry and a military band. Within the theatre another band played the Italian national hymn. The stage was lined with roses, forming the letters "Salve Duse." The front of the theatre was also decorated in the same way with electric lamps. At the end of the performance Duse, still in her stage costume, was led to the front of the theatre, where she was met by the President, the State ministers and all the notables of the town. A marble tablet on the peristyle was uncovered upon which was engraved an inscription in gold letters in commemoration of Duse's performances. At the conclusion of this ceremony Duse had to accept a place in the automobile of the Minister of Foreign Affairs, which was followed by twenty-four other automobiles. The streets through which the procession passed were brilliantly illuminated for the occasion. A band of music preceded the line of motor cars and another band awaited Duse at her hotel. Of all Duse's many triumphs this was decidedly the greatest. Her ovation extended to the wonderful Italian actress.

Lina Cavalieri has been in Rome for a few days. She is quite an opera celebrity now, since her successful debut at the Grand Opera in Paris. She remains remarkably simple in manner, however, and is as full of charm and grace as ever. She stayed at the Excelsior during her visit and received her friends and admirers dressed in a kimono, her only ornament being a gold brooch of a peculiar form. Her hair was kept in place by a ribbon. Her eyes are magnificent. She told us that she was delighted to see Rome again. She had come from Marienbad, she said, where she sang in a concert given in honor of the King of England. The King complimented her, she said, in a simple, unselected way. She spoke enthusiastically of the colonial and activity of American men and the artistic and literary culture of their women. She said, however, that Italian artists were not liked in New York. The reason for this is that Italian singers, especially women, use the tremolo too much and Americans do not take kindly to it.

Cavalleri says that she has signed a five-years' engagement with the management of the Metropolitan Opera House, and that 1,500,000 francs have been guaranteed her during that period. She will sing in Italian, but she may sing *Carmen* in French. Bonci will sing with her. Before going to America she will sing again at the Grand Opera in Paris, and after her American season she will go to St. Petersburg and Warsaw. Cavalleri began her active life by folding newspapers. Then she sang a little in a music hall of the lowest class. She was heard by the manager of a Paris theatre then traveling in Italy, who was charmed with her voice and engaged her at once to sing Neapolitan songs and to dance the Tarantella. She became the rage at once. When her manager asked her if she were pleased with her success she said: "Yes, but this is only a little beginning." "What do you want to do; try opera?" "Yes," answered Cavalleri, "opera, and you will come and applaud me. I shall be a success, for when I make up my mind to a thing I do it, and do it well." She has sung at the Opera, and her triumph bears out her statement.

Promised for the Autumn and Winter seasons is a play by Praga in collaboration with Mrs. Gressac. Morello is writing a drama called *The Mad Woman*. Bracco has not yet announced the title of his play. Old classics will also be given, especially the works of Shakespeare, Bernardin, Moliere, etc. Coriolanus is already in preparation, and Baron Kausler is painting special scenery for it, while one of Rome's greatest artists is designing the costumes. The same is being done for *Lear*. In every act the artist changes the style of decoration in the Royal Palace, in order to show the various phases of *Lear's* madness. The fatal forest is also represented in a stark and fearsome manner. In the last act he covers the stage with snow. In fact, the artist has succeeded in expressing by his scenery the spirit of Shakespeare's marvellous work. Garavaglia will be *Lear*. He is now one of the most popular actors in Italy, and has quickly come to the fore. He is also a literary man of no mean talent, having studied literature and philosophy at one of our great universities. It may be a surprise to some to know that Thais, in which Lina Cavalieri has made such a play, is a sensation at the Grand Opera in Paris, is taken from Paphnutius, a play written by a German of the Middle Ages in imitation of Terentius. Her plays have been translated into French, and from one of these Thais was adapted. The name of this new dramatist is Arosvita. She was of a pure Saxon race and lived in the second half of the tenth century. She wrote in Latin. The original manuscripts of this author are in the Munich Library. She also wrote *Legends and Poems*. The name, Arosvita, means either "white rose" or "clear voice," the learned are not agreed on the point. Arosvita was one of the very few artists of her day. Her convent was a convent of patricians and princesses, of whom some were even of royal blood. They found time long and dull and Arosvita set about to amuse them by writing comedies and dramas of a somewhat epic style. According to the professors of spirit, a "fine souche," as the French would say, for she disarms criticism by a false modesty and irresistible flatteries. She preaches virtue, but delights in putting the "foibles of love" on the stage. In fact, she was a feminist in nun's clothing. Her plays were the first of her period to dispense with religious mysteries and pulchre with human feeling. Arosvita read Virgil and Pericles, and she admits that she was inspired by them. I am glad to introduce her to the readers of THE DRAMATIC MIRROR.

R. P. Q. R.

REFLECTIONS

Photo Survey, N. Y.

Norman Hackett has made a pronounced success as Iclius in James O'Neill's production of *Virginia* at the Lyric Theatre. Alan Dale, commenting on his performance, said: "The Iclius of Norman Hackett was excellent. In diction, in bearing and in attack Mr. Hackett shone. It is a very good part, of course, but the actor was equal to it."

Anna Karenina will be transferred from the Herald Square to the Majestic Theatre on Sept. 30 to make room for *Low Fields* in *The Girl Behind the Counter*.

Three other companies, besides the one appearing at the Lyceum Theatre, are being organized to play *The Thief* on the road.

Alfred Bradley, general representative for Wagenthal and Kemper, is again seriously ill at his home in Fort Washington.

Charles Bird, who has been in charge of the various Shubert theatres for the past two years, will sail for Europe on Oct. 13 for a two months' vacation.

Henry Blossom is writing the libretto and Victor Herbert the music for the stage version of the *Herald's* pictures of "Little Nemo."

Rehearsals of *The Morals of Marcus* began last week.

Louis Massen, now playing in *The Hypocrites*, is to be starred next season in a repertoire of standard plays, including dramas by Henry Arthur Jones and Bernard Shaw.

Leonard Shepherd, who played *Truizis* in *Monna Vanna*, is playing the lead this season with Chauncey Olcott in O'Neill's *Derry*.

Dorothy Russell was taken ill at Cincinnati with ptomaine poisoning on Sept. 19, and removed from her hotel to the Good Samaritan Hospital.

John E. Foote has resigned from the Jules Murray forces and has been especially engaged to play the Judge in *Pony in Ponyville*, under the management of Ed. Salter, after which he will star in his own play, *Killarney and the Rhine*, under Mr. Salter's management.

A copyright performance of *The Grand Army Man* was given in London on Sept. 19.

Dorothy Dorr has been engaged by Charles Dillingham for *The Step-sisters*. Others in the company will be Chrystal Herne, who will play the leading role; Frederick De Belleville, Bruce McRae, Grace Filkins, Mathilde Cottrell and Anna Johnston.

Paul Armstrong is at work on a new play for the use of William Farnum later in the season.

In the support of Lillian Russell in *Wildfire* will be Royal Futnam, Hugo Toland, Herbert Corthell, Morgan Wallace, Owen Westford, Charles Arthur, Gilbert Douglas, Harry G. Stafford, Will Archie, Frank Andrews, Genevieve Cliff, Rosalie De Vaux and Annie Buckley.

The Priests have invited Colonel Henry Waterson of the Louisville *Courier-Journal* to be the principal guest at the dinner on Oct. 5.

The Secret Orchard, the Channing Pollock dramatization of the novel of the same name, will be produced on Oct. 21 under the management of Hunter, Bradford and Reid.

Robert C. Bell, who created the part of Teddy O'Meara in Dolly Kemper's production of *Sweet Molly O* last season, is now playing the lead and directing the stage with the Southeastern production of *The Sweetest Girl* in Dixie, under the management of M. A. Mosley.

Louis A. Rashman is being starred in *The Rajah of Bhong*, under the personal direction of E. Spofford.

The National Music Show opened at Madison Square Garden on Sept. 18, with a large and interesting display of musical instruments and devices. D'Agui's band was the concert feature.

Pearl Ford has resigned from *The Heart of Virginia* to play the Ingenue lead with Thomas E. Shea in *A Soldier of the Cross*. Miss Ford was with Mr. Shea last season. The company opened on Sept. 23 at Rochester, N. Y.

The Royal Italian Grand Opera company began its season at Adler's Grand Street Theatre on Sept. 18, with a performance of *Alfa*.

Belasco's comedy, *Sweet Kitty Bellairs*, is now in rehearsal at the Haymarket Theatre, London, for an early production by Louis Calvert, with Eva Moore in the title role.

The annual field day of the New Haven, Conn., Elks was held at Double Beach on Aug. 29. A short parade preceded the trip to the shore, and upon their arrival at the beach athletic games were indulged in. In the baseball game the backsliders defeated the Benedicts by a score of 10 to 7 after a hard struggle. The other sports followed, consisting of a fat men's race, an exhibition of swimming, 50 and 100 yard dashes and a rowing contest, after which an excellent shore dinner was served, and the return trip to the city made in special cars.

New York Day by Day will have this season a complete outfit of new scenery, including a set for each act made from original designs showing the principal points of interest in New York. The musical numbers and vaudeville specialties will be extra features. The company will number twenty people, and a long season has been booked covering the principal cities of the Pacific Coast.

In the issue of the Denver Post for Sept. 8 James Neill has an interesting letter to F. W. White, dramatic editor, describing his early experiences in theatricals in the West.

Ernest Lawford, who appeared in *Peter Pan* last season, and Aubrey Smith and Ivo Dawson, who are to play in *The Morals of Marcus*, arrived in New York on the Philadelphia on Sept. 14.

Arthur Donaldson, who sang the role of Carl Otto in *The Prince of Pilsen*, is to be starred in a new play by D. B. Berlin this season, entitled *The Norseman*.

**TRAGEDY, DRAMA, COMEDY AND MELODRAMA
MAKE AN INTERESTING WEEK.**

Lyric—Virgilian.

West End—Rigoletto.

Verdi's opera was well sung by the Van den Berg company last week and the audiences accepted it favorably. Mlle. Ely Bernato, a niece of the late Barney Bernato, of London, made her debut with the company and singing Glilda in five performances. The cast was as follows:

Duke of Mantua, George Tallman, and William Kean; Rigoletto, Richard Albert; Count Truax; Escorial, Henry Watrous; Count Montecore, William Schuster; Marullo, William Welsh; Borsa, Henry Riehl; Count

Liberty—Lola from Berlin.

Malestic—The Spell.

The first act shows the drawing room of Benjamin Miller, a self-made man, who had come from Russia seventeen years before, a poor boy bent on making his fortune. His apprentice to wealth is served in East Side sweatshops. By force of industry he raises himself above his squalid surroundings and finally becomes a successful banker. He has fallen in love with the daughter of a wealthy family whose pride is

American—Under Suspicion.

The hero of Under Suspicion is Phil Babylon, a man with a shady chapter in his life, having served time as an alleged pickpocket. Convicted on the perjured testimony of an entire stranger named Beaver, Phil has been sent to prison, and there, while there, made the acquaintance of a few other convicts, including one of the foremost of them, Jim Shepard. Both these persons reappear in his life. When, having left the prison, he settles later in a country town where he hopes his disgrace will never become known. He finds a home with Henry Corley, a sweetheart in Corley's daughter, Sally. One night a burglar enters the house and is surprised and captured by Phil, who recognizes his old acquaintance Jim Shepard, treats him kindly and persuades him to quit his criminal life, ordering him to go home and accept the opportunity of leading a new life, and looks upon Phil as his saviour. Then Beaver enters upon the scene, denounces them both as ex-convicts, and while they are under suspicion robs the village bank of a considerable sum of money and accuses Phil of the crime. Appearances are strongly against the latter, and he resolves to save him-

... week, A Chorus Girl's Luck in New York

Metropolis—The Boy with the Boodle.

Fifth Avenue—Leah the Forsaken.

The gloom of Leah the Forsaken seemed greatly to the liking of the Spooner followers last week, and many tears were shed over the woes of the unhappy heroine. Edna May Spooner was at her best in the leading role, and moved the audience repeatedly with her emotional work. The Duke and Augustus Phillips, who played Rudolph, were especially effective in touching scenes in the second act. Harold Kennedy, who scored as Ludwig, the barber-doctor, and Jessie McAllister made an excellent Madama. Olive Grove was in her element as Mother Groschen, and Josephine Fox gave a good performance as Sarah. Ben F. Wilson as Father Herman was strong and convincing, and Arthur Evers made a hit as Nathan. Eleanor Underwalt played Little Leah very sympathetically. Edwin H. Curtis as Lorenza, W. L. Cullen as Enoch, Walter D. Randall as Fritz, Harold Clemons as Gaspar, Laura W. Winkfield as Jacob, Eleanor Wisdom as Rosal and Della Wilson as Dame Gertrude did their share in making the presentation successful. The scenery and effects were excellent. Between the acts Charles Delmore, late of The Red Feather, sang some illustrated songs in a searching voice, and the motion pictures were appreciated. This week Miss Spooner appears in the George Moore-made version of Anna Karenina.

(Continued on page 7.)

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AUTHOR AND PRODUCER.

A DRAMATIC author writes to THE MIRROR in protest against the latitude permitted by managers to their "producers," to the injury of dramatic authors.

The producer, so-called, is a modern growth. He takes the place once occupied by the stage manager, succeeding to the general powers of that dramatic functionary and grafting upon those powers others of far wider scope. In fact, he assumes authority to change the text—and this often changes the meaning—of a play, and in comparison with him, in some quarters, the author is in fact a subordinate person who must submit to any idea that may move the producer at the moment. In other words, the author, who is presumed to have labored long and after much thought on his work, is subject to the impulsive notions of the "producer," who may so change his lines, and consequent "business," that they bear little or no relation to the original intent, purpose and effect.

Of course, there are managers who are their own producers, and who, when a play suits them, see to it that it is put upon the stage in a manner that at least in a measure will realize the author's conception and their own. And there are producers, too, who show respect for an author's purpose. Yet too many managers nowadays rely wholly upon producers, who for superficial effects of little value often destroy the possibilities of fine work which, apparently, they are unable to appreciate.

With the exception of a few authors who, by virtue of the position they have won, may have a hand in the preparation of their plays, "it is impossible for an author—a playwright—to get his work before the public unmutated," says the dramatist who complains to THE MIRROR. And he adds:

Nowadays, when a man has run the gamut of the managers, and had the luck, good or bad, to catch one, his troubles are only begun. The source of the trouble is the "producer," a modern development and a very unpleasant one. Of course, we all know that no play goes to the rehearsal perfect. There are always cuts; there are always changes and additions. But the "producer" takes the most violent liberties with any play submitted to him. He practically rewrites it at his own sweet will. Instead of endeavoring to discover meanings and interpret the intentions of the author, he brutally slashes and cuts and changes till the whole scheme of

the play has been changed, and generally for the worse. Especially is this true of musical comedy. In effect this puts any author—the undiscovered first rate man as well as the third rate known man—at the mercy of a mediocre stage manager who cannot tell in advance, any better than any one else, what will and what will not "go."

One may easily say to an author who has shown ability and promise of growth, "Go and get a first-class reputation and then dictate your terms of production"; but in present circumstances it is difficult for such an author to get his work before the public on its merits. And the present method that employs the "producer" and gives him unreasonable and arbitrary powers takes no account of the fact that a play that fails might have been successful if the author's ideas had been followed. It is an unfair and unfortunate condition of affairs, but where is the remedy?

A BROAD APPEAL.

THE circus really needs no apologist, for its appeal is universal. No labor, however prodigious, could faze the boy who by its means alone can win the price of admission, and the sleep of youth, usually dreamless, through expectation of the coming of the circus takes on visions in which acrobatic and other wonders that surpass the possible are mingled with all the animals known to as well as many unknown by natural history, while for an indefinite period after the show young life is colored by its marvels. And the adult, as a rule, is just as susceptible and appreciative. If he be honest and above-board he takes in the circus as a matter of course, and is not ashamed. If he fears public opinion, and his profession is one that looks askance at the common pleasures of life, he devises some excuse, or pleads some exceptional duty, that will permit him to go to the circus and suffer no disgrace. If it be nothing else with him it is ostensibly a natural and commendable curiosity to note, for future educational or moral purpose, the animals still existent that thrive or survive in captivity. All, by one or another means, or for real or assumed purpose, must see the circus.

Proof of the universality of the appeal of the circus is at hand. The characteristic amusements of various peoples find little appreciation outside of their respective environments and patronage. The Chinese theatre is foreign to the Caucasian, who regards it not only as monotonous, but unintelligible. The Japanese stage has little immediately interesting to the Western intelligence. What passes for drama among the Indians—what suffices for the drama or kindred amusement to them—is strange to the paleface. All these Oriental substitutes and savage ceremonies have for the white man appeal to his attention as merely curious and from his viewpoint they are impossible to the ends they originally and restrictedly serve.

While other races probably have no appreciation for the Anglo-Saxon drama, or for any drama of the so-called highly civilized peoples, there is none among them to whom the circus is really foreign or for whom it fails to fill the cup of enjoyment. Evidence of this is found in the talk of an old circus man who recently commented on a tour of those remote quarters of this continent that brought the circus to all sorts of people. In the Southwest and along the Pacific Coast, Indians, Japanese, Chinese, and more or less wild white men in large numbers were patrons. "Along the Pacific Coast," says the circus man, "the Chinamen make the circus coming an event. They turn out of their holes decked in their best bib and tucker, and quit business as if it had no interest for them. Years ago in San Francisco fully 25,000 Chinamen saw the show in one season. I'll wager that half as many passed the door of the big top in Portland. They are not mean, and buy popcorn and lemonade as well as the best seats. Some of them came in coaches drawn by handsome horses, and they sat in boxes. Rich Chinese merchants gave matinee parties, the men wearing richly embroidered gowns, the women clad mostly in costly silks. At one special matinee given in a California town there were 6,000 Chinamen and 2,000 Japs. The Chinaman shows his appreciation by coming time after time. His face has no more life in it than the butt end of a cottonwood log. When an Indian likes a thing in the circus he simply grunts. He sits with his face in his hands and his elbows on his knees, but his eyes rove round the tent and take in everything. When we tour Texas the cotton fields are deserted. Every negro has to see the performance if he has to sell his shirt to do it."

And the same would be the case were the circus to invade the interior of China, play in Japan, or explore the dark continent. Everywhere under the sun it would please and excite happy wonder.

PERSONAL



BINGHAM.—Amelia Bingham is meeting with much success in the principal role in *A Modern Lady Godiva*, the new play by Frederick Shrader and Lloyd Bingham.

FISKE.—Mrs. Fiske returned last week from her vacation in California. She was greatly benefitted by the rest following her 18,000 miles tour of the United States and Canada that ended the middle of July. Mrs. Fiske is now rehearsing with the Manhattan Company for her Southern tour in *Leah Klechka* and *Tess of the D'Urbervilles* that will begin at Norfolk, Va., on Oct. 18.

ALLEN.—Charles W. Allen, brother of Viola Allen, has purchased a large farm in Westchester county, and will build a hotel thereon.

ROBSON.—This is the last week of Eleanor Robson's engagement in New York and according to present plans, she will not return to the city this season.

NILSSON.—Carlotta Nilsson in *The Three of Us* began her second season at Newark, N. J., on Sept. 16. She will appear at the Grand Opera House, New York, the week of Dec. 9.

NOVELLI.—Ermete Novelli will sail for America on Oct. 18, for his second tour in this country. He will open his season with *Papa Lebonnard*.

CLARKE.—Creston Clarke began his starring tour in *The Power That Governs*, at Ottawa, Can., last Wednesday.

LEVEQUE.—J. M. Leveque, editor of the *New Orleans Harcourist*, and president of the new *Morning World* company, which purports to launch in the Crescent City a modern daily newspaper of that title, has been spending some time in New York on details of the new publication, which promises to show a reason for existence from the very beginning.

ROBERTS.—Florence Roberts made her first appearance in *The Struggle Everlasting*, by Edwin Milton Royle, at Peekskill, N. Y., on Sept. 19. The play will open at the Hackett Theatre on Sept. 26.

CALVÉ.—Madame Emma Calvé arrived in New York on Sept. 19, to begin her concert tour at Bangor, Me., on Oct. 5.

KENNEY.—Mrs. Jewel Kenney, mother of Isabella Jewel, has arrived in New York from California and will be in the city for some weeks in order to settle up her late husband's estate.

DOYLE.—Sir Arthur Conan Doyle was married on Sept. 18, at St. Margaret's Church, Westminster, England, to Jean Leckie, of Blackheath.

BERNHARDT.—It is reported that Sarah Bernhardt will make a production of *Faust* this season, in which she will play Mephistopheles. She will probably make a tour of the world in the Spring, including Australia in her itinerary.

ALLEN.—Viola Allen will appear this season in *As You Like It*, and will also give special performances of *The School for Scandal*.

FOX.—Della Fox was operated on for peritonitis, in Pittsburgh, last week. She is said to be recovering rapidly and will be able to return to the stage in a few weeks.

BLOODGOOD.—Clara Bloodgood will open her season in *The Truth* at East Liverpool, O., on Sept. 28.

CONQUEST.—Ida Conquest, who is appearing in *The Spell* at the Majestic Theatre, has purchased the rights to a play by Evelyn Greenleaf Sutherland and Beulah Marie Dix, entitled *Young Fernald*. It is not Miss Conquest's intention to present this play immediately, but she was so impressed by the leading role that she purchased the play to hold it for a future production. The leading role is that of a young woman stenographer and private secretary to a literary man.

PATTERSON.—Ada Patterson has an interview with Madame Lillian Nordica in *Human Life* for September. Like all such work by Miss Patterson, this interview fairly radiates the characteristics of the subject.

MANSFIELD.—Mrs. Richard Mansfield and son have left Seven Acres, New London, Conn., and gone to Maine for the benefit of Mrs. Mansfield's health.

PLANS FOR ACTORS' SOCIETY HOME.

Plans have been filed with the Building Superintendent for making over the three-story and barement residence at 133 West Forty-fifth Street into a clubhouse for the Actors' Society of America. The building will be enlarged for its new use, libraries installed in the basement and on the third floor, a studio fitted on the first floor and a clubroom for the women members and offices for the American Dramatists' Society on the second floor. The necessary improvements are to cost \$4,000, according to the estimate of the architect, C. H. Richter.

LETTERS TO THE EDITOR.

Scenery in Shakespeare's Time.

To the Editor of The Dramatic Mirror:

SIR.—The contention whether scenery was used during Shakespeare's time or not has been argued pro and con repeatedly in the last year. The Elizabethans are supporters of the non-scenery theory, while others of a scholarly turn contend otherwise.

The Elizabethan theorists resent the magnificence of the present day Shakespearean productions, and claim that Shakespeare knew nothing of scenery, consequently his dramas were constructed to be played upon a bare stage; and they will have none of the magnificence of the Shakespearean revivals of to-day.

The contention is not whether Shakespeare would or would not approve of our present day productions of his plays, but whether Shakespeare used scenery, and if he wrote his plays with the idea of having them produced in the fashion of our times.

The view that scenery was not used by Shakespeare, and the evidence offered to prove that contention, is based almost entirely upon a cartoon by Hogarth, an engraving in *Kirkman's Drolla*, published in 1673, and an old tract entitled *Historia Histrionica*, published in 1696.

In *"The Strolling Players"*, a cartoon published by Hogarth during the latter part of the seventeenth century, a bare stage is shown upon which a board is discovered hanging, containing the legend: "This is a castle." Out of this came the theory that no scenery was used by Shakespeare, a sign or placard being the only evidence as to where the scene was supposed to be placed.

As to the drawing in *"Kirkman's Drolla"* there is nothing in the picture to indicate any special period of time, and little may be seriously said on this score.

The statement in *Historia Histrionica*, made in 1696, is that during the Elizabethan period, "Then prices were small, there being no scenes." There is indisputable contrary evidence. The "Then" in the text evidently refers to a time antedating 1573, when Shakespeare was a London manager.

Hallam said, "The scenes are perpetually changed in old dramas, precisely because they are not changed at all." Evidently Hallam had confined his examination as to scenery to Hogarth's cartoon, *Historia Histrionica*, and the well-known drawing in *"Kirkman's Drolla"*. Now let us take up the testimony to prove a contrary view. Every one of Shakespeare's plays, in the first place, bears strong evidence that he not only intended, but actually used scenery and properties.

The noted Shakespearean scholar, Halliwell-Phillipps, is authority for the statement that the scenic arrangements of the players visited Stratford-on-Avon during Shakespeare's youth, and during the performance of an old mystery play "clouds were represented by cloths; artificial trees, pulpits, tombs and ladders were introduced." This great Shakespearean scholar conjectures that Shakespeare, from evidence found in his plays, witnessed this performance, and it is not easy to suppose that having seen scenery used in such a happy manner he would have put up with a suspended sign describing the scene.

Shakespeare's plays themselves contain evidence, for does not Shakespeare say:

"This wide and universal theatre
Presents more woful pageants than the scene
Wherein we play."

If there was no scenery, surely Shakespeare would not have used the word.

Shakespeare died in 1616, yet Sir Philip Sidney, in his *"Apology for Poetry"*, published in 1585, complained of the "imperfections of the scenic arrangements" of his time. If there was no scenery surely Sidney would not be complaining about its quality.

Other reference to scenery being used by Shakespeare is found in Thomas Green's *"Groat's worth of Wit"*, in which he refers to Shakespeare as that "Tyger's hart wrapt in a player's hide, the only Shake scene in a country." As Shakespeare was an actor this reference to him evidently refers to his robust methods.

Hamilton Maile, in his *"Life of Shakespeare"*, says "there were crude representations of rocks, trees, animals and cities." Malone said that there were few theatres during Shakespeare's time that had movable scenes. Shakespeare's theatre was very evidently among this "few."

Dr. Uriel, in his *"Shakespeare's Dramatic Art"*, says that "before the year 1585 all the arrangements of the stage, scenery and decorations, occupied a lower position than the individual poetical production." Shakespeare had 31 years to live in which to improve "stage scenery," so again we have evidence that there were scenery and decorations during his years as a London manager. This Shakespearean authority finally says that in 1600, "at the culminating point of Shakespeare's genius, imitations were furnished of towers, churches, dragons, the City of Rome, a rainbow, sun and moon." Does this not completely overthrow the theory of the Elizabethans that no scenery was employed by Shakespeare?

While the foregoing testimony may belong to the realm of conjecture, we have positive evidence that there was such a thing as an elaborate scenic production seen in London in 1605, or eleven years before Shakespeare died. The famous architect, Inigo Jones, and Ben Jonson, the poet, presented the latter's *"Masque of Blackness"* with a "great magnificence of scenic display." Jonson very minutely described Jones' work, and this evidence would seem to disprove the contention that scenery was first used on an English stage by Sir William Davenport half a century later. Inigo Jones was not the inventor of scenery, but simply elaborated an idea which had taken form many years previously to his time, as is proved by Halliwell-Phillipps' reference to scenery used during Shakespeare's boyhood by the Earl of Worcester's players.

Shakespeare was a friend and contemporary of Jones and Jonson, and so was fully acquainted with what was going on in the advancement of scenic representation.

A RENWICK SANDERS,
Business Manager for John Griffith.

A Common Nuisance.

New York, Sept. 14.

To the Editor of The Dramatic Mirror:

SIR.—There is nothing more unpleasant in the experience of the theatregoer than having the last five minutes of the play spoiled by thoughtless women putting on their hats and making ready to leave. This is the greatest of theatre nuisances. You can forgive the man who has seen the play before and insists on telling his friends and those seated nearest to him what's coming next, because he is only an unfortunate egotist, but the pest that deliberately spoils a last act by obstructing the view and spoiling the enjoyment of others is guilty of the sin of ill breeding as well as a lack of consideration for audience and player.

It is bad enough when an audience pays its money and feels it can insult the actors at will, but when the majority happens to be professional, who understand just how players and managers feel about these things, it is for them to set an example rather than do themselves what they deplore and condemn in others.

I had the pleasure of attending the matinee of *The Yankee Tourist*, through professional courtesy, the other day, and there were many stars and lesser lights present. I was horrified to see as many as fifty (of the profession) get up and leave during the finale, something I considered a breach of professional ethics as well as a lack of appreciation of a most delightful entertainment—but if actors do themselves what they condemn in the public, "what's the use?" Z. A. B.

LEAFED A LONDON THEATRE.

Anna Robinson (the Countess of Roslyn) has leased the Apollo Theatre, London, and will produce a new play, *The Education of Elizabeth*, by Roy Horniman, at an early date. She will play the leading role herself.

THE USHER



James Sheridan Knowles' play, *Virginia Romanus*, never was considered a great drama—a work of genius—by the critical.

It had a notable vogue in England because it represented a return to the classic form after a long interval of dramatic emptyings; and it was made tolerable for years there and in this country by great actors, as it afforded in two or three of its characters alternative roles to vary the classic repertoire.

Knowles, who early in life was an actor, injected into his plays, particularly into *The Hunchback*, those theatrial superficialities that so commonly appeal to the actor who essays to write drama. Of course Shakespeare, who also was an actor, is an exception in this matter, as he was and is in most matters.

After Knowles was an actor he became a teacher of grammar and elocution at Belfast, Ireland—he was an Irishman born—and later in life he traveled in England as "a dramatic lecturer." He finally became a Baptist preacher.

As has been suggested, the original success of *Virginia* was due to its classic novelty at a time when the stage was given over to drama of much less worth.

From the end of that period that produced such play-writers as Oliver Goldsmith and Richard Brinsley Sheridan—in fact between 1780 and 1820—there was not made known in England a single dramatic work of merit. "The new plays," says a chronicler of the time, "were mere sentimental comedies, melodramas and farces"; yet during this famine of notable original work the stage was occupied by Shakespeare's plays in the hands of such men as Kemble and Garrick. It is no wonder, then, that Knowles was acclaimed upon his appearance as an author, or that his plays were accepted at least as an augury of a return of the theatre to its former glories in creation.

But Knowles did not really realize all the expectation his works originally excited. And he was followed by another man whose plays still survive for occasional representation, although these plays, also, to-day at least, seem artificial and theatrial—Bulwer Lytton, author of *Richieu*, *The Lady of Lyons* and *Money*.

After 1850, again, a period of twenty-five years that saw nothing of great merit in dramatic writing intervened. It seems that the stage is subject to intervals showing work of little worth.

Then came Tom Taylor and Boucicault, Tom Robertson and Gilbert; and their successors of to-day are well known.

That Knowles was little thought of in his day by some persons is shown by an article on "The Romantic Drama" by Sir Archibald Allison, in *Blackwood's Magazine* (1846). Sir Archibald blamed Knowles, in company with modern English dramatists generally, for "an utter disregard of the unities and the consequent difficulty of an easy comprehension of his plots, which are embarrassed by a complicated story and lengthened succession of events." Sir Archibald added:

We have seen many a barrister famed for cross-examination on the North circuit unable to comprehend till the piece was half over the drift of Sheridan Knowles' dramas.

What would some of the astute, cunning, shrewd and sagacious lawyers of that time, puzzled over the trend of one of Knowles' plays, think of a fair example of the modern subjective drama?

The *Buffalo Express* comments on news that comes to it specially from England to the effect that "the experiment is to be tried in an English city of bringing out good plays regardless of the author's fame or lack of it." But, it adds, "opinions of what are good plays may be as different as the public's conflicting tastes, and the theatregoing public will be no better off in that case than it was before."

The bringing out of a new play rests largely, at first, on individual judgment. Finally, of course, it rests upon collective judgment. And as the *Express* further says, the original tendency is to cater to assured taste of a somewhat vulgar nature rather than to make a higher appeal.

This English experiment, however, will be no particular improvement on recent American practice. Most of the better and more successful plays produced in this country during the past two or three seasons have been the works of authors theretofore unknown and untried. In this country the new dra-

matic author is in the ascendant, and the tried author must look to his laurels.

Still another person of notoriety seeks the stage—not for vindication, but probably for lack of vocation.

This time it is a "hoodle alderman" of a Western city. He has served his time in the penitentiary, and may be assumed to have developed penitence.

This ex-alderman and ex-convict is said to have been noted, in his happier days, as a whistler. During his service as a prisoner he constructed a guitar. Thus he feels that he is equipped for the vaudeville stage.

In the city where his political career developed and came to a climax this person ought to "draw" heavily of the curious who knew him in his prosperous days. If he is a unique whistler, and can play his guitar well enough, he might win his way in an honest manner on the stage, in the modest musical specialty noted; just as he might win his way in some other specialty, in another field, if his former life and its punishment could be lost to view.

To feature that life and its consequences, however, will be as fatal to him on the vaudeville stage as it would be in any other honest vocation.

PLAYS FOR IRVING PLACE THEATRE.

Manager Baumfeld has definitely announced what plays are to be produced at the Irving Place Theatre this season. All the plays by foreign authors will of course be rendered in German. The following list comprises French, Belgian, Italian, Russian, English, Spanish and Norwegian dramatists: *Die Welt in Der Man Sich Langweilt*, by Fallouren; *Der Bittstahl*, by Bernstein; *Boubochouche* and *Der Herr Commissar*, by Courteline; *Feydeau's Herminie*, *Cravette*, *Tristan Bernard's Triplepatte*, and *Florlette und Patapon*, by Henneguin and Verber, are among the number of plays to be produced. Masterlinck will be represented by *Das Wunder des Helikon*. Among Italian dramas Braccio's *Die Herbe Frucht* and *Pietro Caruso* will be seen. Verga's *Cavalleria Rusticana* and *Die Wolfstafel*, and Marco Praga's *Ueberwunder* are other Italian plays that will appear on the Irving Place stage. Gogol's *Der Revisor*, Shakespeare's *Macbeth* and *Twelfth Night*, Oscar Wilde's *Salome* and *An Ideal Husband*, Peres Galdas' *Der Grossvater*, and Ibsen's *John Gabriel Borkman*, *Ghosta*, *An Enemy of the People* and *Pillars of Society* will also be offered during the season.

German classic and modern authors are well represented in the list. There will be presented Goethe's *Goetz von Berlichingen*, Schiller's *Wilhelm Tell*, Grillparzer's *Weh dem, der Luegt*, Hebbel's *Maria Magdalena*, Fuidas' *Der Dummkopf*, Doermann's *Die Frau Baronin*, Aernheimers' *Die Gross Leidenschaft*, Schmitzler's *Der Gruene Kakadu*, *Die Letzten Masken*, and *Literatur*, Lipschuetz and Lothar's *Die Gruene Ge-meinde*, Engel and Gertler's *Coulienssauben*, Berchofer's *Flitterwochen*, Bauer's *Automobil*, Wedekind's *Der Erdgeist* and *Der Kammer-saenger*, Klein's *Die Erziehung* and *Don Juan*, Sil Vars's *Pierrot's Drama*, and Sudermann's *Einakter Cyklus*.

Next month the season will open with an elaborate production of Calderon's *Judge of Zalamea*, and later on Dr. Baumfeld will stage Masterlinck's *The Miracle of St. Anthony*. The costumes for the opening night have been designed by Alphonse Kuchs, who has also painted the scenery for the premiere production.

Miss Reicher, Ella Hefer, Mr. Weigert and Mr. Burg have been engaged for the company.

LOST HER VOICE FROM ACCIDENT.

Madge Corcoran last week returned from Washington after a strange and disconcerting experience. Charles Hanford sent for Miss Corcoran to join him there with a view to playing leading roles with him. She left New York on the 1.30 P. M. train on Tuesday. Just before reaching Baltimore the train, traveling at a high rate of speed, collided with an accommodation train that was being sidetracked. Both engines and the baggage and front cars were smashed and several persons seriously hurt. The accident happened during a violent thunder-storm. Miss Corcoran was in a parlor car near the rear of the train, but was seriously shaken and shocked. All the passengers, moved by fear, rushed out into the storm, expecting that the boilers of the engines would explode. They had to wait an hour and a half before relief came and the journey could be resumed. Miss Corcoran reached Washington at 9 P. M. Instead of 7 P. M., as she expected to do, in an extremely nervous and exhausted state. She was seized with a chill, and when she attempted to read to Mr. Hanford she found that she was voiceless. She continued in a state that precluded professional activity and had to return to New York.

GIRL PLAYS WHOLE OPERA.

Italian playgoers have lately been witnesses of a wonderful exhibition of the lightning change artist's versatility in the work of Signorina Fatima Miris at Rome. For three hours she performed *The Gelsa*, assuming all the roles. She came on the stage in the fifteen principal parts and changed her costume 175 times. She is never off the stage for more than ten seconds at a time. The young actress, who is only twenty-four, has a voice of wide range. She is able to sing soprano, alto, tenor and baritone.

The critics of the peninsula hail her as a combination. Siddons, Nellie Farren, Florence St. John and Fregoli.

This extraordinary woman is at present playing at Bologna in a piece entitled *La Grand Via*. In this opera she changes her costume over one hundred times.

PLANS FOR CONCERT HALLS.

A plan to build a chain of thirty concert halls in as many large cities, "for the use of classical musicians exclusively," was outlined last week by Robert E. Johnston, a manager of musical celebrities. He declared that at least six musical firms in New York and Boston, and "several financiers" were interested in the proposed circuit, and that plans were already under way to build halls in this city, Brooklyn and Washington this season. Mr. Johnston said that excepting the Symphony Hall in Boston there is no edifice in the United States absolutely devoted to the use of high-class concerts at all times, as nearly all the halls in the principal cities are more than half the time used by political societies, school examinations, conventions and amateur theatricals.

THE CLANSMAN'S WORLD TOUR.

The Clansman started on its four years' tour around the world at South Bethlehem, Pa., on Sept. 6, under the direction of George H. Brown. The journey will be uninterrupted, for immediately after the conclusion of this season's farewell tour of the United States the organization will sail for London, which will be the first foreign city visited. Before returning to this country in 1911 The Clansman will be seen in all the important cities of Great Britain, Ireland, Australia, and South Africa, and will be the first American play to make the entire circuit of the earth.

THEATRICALS IN AUSTRALIA.

Native Drama Acted by Australians—Ice Skating Rink at the Antipodes.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Aug. 20.—There is no doubt that the various theatrical enterprises are reaping the full benefit of the "fat seasons" and that prosperity is smiling on the Australian States. A form of entertainment which is proving popular in the city and suburbs is the amusement parlor, which includes bioscope shows, half-hour concerts and a host of side shows. These have been inaugurated by some of our American cousins who are reaping a rich harvest.

The veteran actor-manager, George Rignold, whose name is well known in America, has returned to active work after a long absence from the footlights. He is at present appearing as Jason in Bland Holt's Melbourne production of *The Goodman*.

Ere this you will have seen J. C. Williamson and his lieutenant, Malone, in your city, where they were looking for fresh talent and attractions for the antipodes. We have news that Williamson has engaged Beatrice Irwin, lately with Charles Frohman, as leading lady for the Australian production of *Brewster's Millions*. The same manager has acquired the Australasian rights of *The Red Mill*, in the New York production of which I notice our old friend, Dav. L. Don, is appearing.

Frank Thornton is due in Sydney at Christmas, when he will appear in *When Knights Were Bold*.

The Ward-Willoughby company, after a tour of the Commonwealth, are back in Sydney and playing Mr. Hopkinson at the Criterion. Grace Palotta, Hugh J. Ward and George Willoughby head the cast.

Maud Hildyard's season at the Royal is panning out satisfactorily. Two weeks ago the bill was changed to *The Great Awakening*, a play in which she appeared in England continuously for three years.

The comic opera company's revival of the tuneful Dorothy was very acceptable and has been followed by a revival of *La Mascotte*. Special praise is due to Florence Young, whose voice and acting have never been better.

The Palace Theatre is now occupied by Florence Baines (the girl who set London laughing) in the farce comedy, *Miss Lanchester*, Limited. She has played the title role, Mary Ellen Thompson, for over 500 nights in England, and will prove a prime favorite over here.

The Svengali, Michael Nolan, the Two Col-lers, Lex McLean, Agnes Hazel and Dumbard and Blake have contributed to an excellent bill at Rickard's Tivoli.

The Human Hearts company are back from New Zealand, and Edwin Geach is more than satisfied with the tour.

Myneil and Gunn will produce here about Christmas the London success, *Miss Hook of Holland*. Two new melodramas have been secured for Australia by the same management, *Her Love Against the World* and *Second to None*, both being from the pen of Walter Howard, with whose *Midnight Wedding* Myneil and Gunn have already coined money out here.

Julius Knight and his company are due back from New Zealand toward the end of the current month, and will then play a Melbourne season. The Blue Moon company is now producing *My Lady Madcap* in Melbourne.

Williamson's Mother Goose is still on tour, and will shortly leave the mainland for New Zealand. Olive Goodwin has taken Olive Morrell's part of Jill on tour.

Fanny Dango, a younger sister of the famous Letty Lind, has been engaged by J. C. Williamson, and will appear as Peggy Sabine in the initial Australian production of *The Dairymaid*, which will take place in Melbourne. *Brewster's Millions* will have its premiere in Sydney about October. Beatrice Irwin will play leads.

Special mention is due to Edmund Duggan's and Bert Bailey's Australian melodrama, *The Squatter's Daughter*, which has just concluded a run of seventy-two performances at the Sydney Criterion, and previously ran seven weeks in the Victorian capital. William Anderson is to be congratulated on his success in introducing to Australia, written by Australians, played by Australians and appreciated by Australians.

The Glaciarium, a real ice skating rink, is not the least popular of the present Sydney attractions.

The Clara Butt concert party are now en route for our shores in the R. M. S. *Mongolia*, and are due to open under J. and N. Tait's management next month.

CLAXTON WILSTACH BANKRUPT.

Claxton Wilstach, now in the Shubert office, has filed a petition in bankruptcy, with liabilities of \$6,700 and no assets. The debts were contracted in 1902, when he produced a play called *At Cox's Corner*. He owes \$644 to Pauline Phelps and Maxine Short for royalties on that play. He also owes Paul Wilstach \$1,280 for royalties; for salaries he owes Lizzie Evans \$400, Adelaide Thurston \$183, and the Hennings Trio \$50. Among the other creditors are the United States Lithograph Company, \$1,477; Metropolitan Printing Company, \$1,076, and the Kirk La Shelle estate \$150.

DOROTHY GREY.

On the first page this week is a good likeness of Dorothy Grey as Pannema, an educated Indian girl, in *As Told in the Hills*. This is Miss Grey's second season in the part, being featured with the Western company by Macmillan and Farley, winning the public's favor and highly indorsed by the best critics of the West. While playing *Spokane* Miss Grey was complimented on her make-up and costume by In-Wee-Ne-Ha, who witnessed the performance with her company in full regalia.

MISS MATTHISON FOR THE GREAT DIVIDE.

It was announced last week that Henry Miller is negotiating with Edith Wynne Matthison to take Margaret Anglin's role in *The Great Divide* when Miss Anglin goes to Australia to fill engagements there. Miss Anglin will continue in the play until next March, when she will begin rehearsing the repertoire for the Australian tour. Mr. Miller has purchased a new play by Charles Rahn Kennedy, Miss Matthison's husband, and feels sure that the English actress will accept the engagement in *The Great Divide*.

ENGAGEMENTS.

Vernon Styles, formerly a member of the Bootmans, has been engaged to alternate the role of Lieutenant Pinkerton in *Madam Butterfly*. Frederick Collis Wildman has been engaged for *The Gay White Way*, to do imitations of George M. Cohan. Homer Barton has been engaged to play Col. Thorp in *The Heart of Maryland*. Rex Leslie Kingdon and Karl Schill, for *Shore Acres*. Eleanor Lyons for *Checkers*. Joseph Carey for *The Gay White Way*. Helena Head has been engaged for E. H. Sothern's company, to play Florence Frenchard in *Our American Cousin*. Edward Elmer has been engaged as stage manager for *The Thief* at the Lyceum Theatre. Alma Aiken has been especially engaged for the part of Queen Elizabeth in John Griffith's production of *Richard III*. Russell Crauford has been engaged for Otis Skinner's new play. Hilda Warren having just closed a six weeks' engagement with Samuel Thornberg in *The Peddler*, has been engaged to originate the leading ingenue role, Ruth, in *The Money Lender*, under the management of P. H. Sullivan.

FERIKE BOROS.



Ferike Boros, a portrait of whom appears above, was for many years a member of the National Theatre of Budapest. She played a number of Shakespearean parts, as well as the leading characters of the modern dramatists, including Ibsen, Sudermann, and many plays of French and Spanish authors. During her engagement at the National Theatre she played over one thousand parts. Two years ago Miss Boros made her debut on the English-speaking stage in London, appearing in *A Man's Love*. She subsequently played other parts in London with great success. She has recently come to America, and is now considering several offers which she has received to appear in this country during the coming season. She has been invited by the Hungarians in this city to give several special performances at their theatre, which will be important events.

DENNAN THOMPSON TO ACT AGAIN.

Dennan Thompson has decided to return to the stage for a farewell appearance. After four years in retirement he has gathered together as many of his original company as possible for a four weeks' engagement in *The Old Homestead* at the Academy of Music, beginning on Sept. 30. Although Mr. Thompson is in his seventy-fourth year he still retains much of his former vigor, but he does not feel equal to playing the whole season. It was at the Academy of Music that the first success of *The Old Homestead* was achieved.

HER SISTER PRODUCED.

Her Sister was produced at the Collingwood Theatre at Poughkeepsie on Sept. 20, with Ethel Barrymore as the star. The piece was written the last Summer by Clyde Fitch and Cosmo Gordon Lennox. Miss Barrymore acted the part of Eleanor Anderson. She received a dozen curtain calls. Mrs. Fanny Addison Pitt played the part of Mrs. Pickley.

NEW THEATRE FOR THE BRONX.

Negotiations are under way for the purchase of a site for a new theatre in the Bronx, to be located between the Metropolitan Theatre and 149th Street, probably on Third Avenue. The names of the prospective builders have not been made public.

CURRENT AMUSEMENTS.

Week ending September 28.

ACADEMY OF MUSIC—Eleanor Robson in *Salome* June—122 times, plus 4th week—26 to 23 times.
ALHAMBRA—Vaudeville.
AMERICAN—A Chorus Girl's Luck in New York—10 times, plus 2 times.
ASTOR—Raymond T. Hitchcock in *A Yankee Tourist*—7th week—47 to 54 times.
BELASCO—The Rose of the Rancho—240 times, plus 4th week—24 to 31 times.
BIJOU—Ada Kadmon in *The Master Builder*—1st week—1 to 5 times.
BROADWAY—Rogers Brothers in *Panama*—4th week—22 to 28 times.
CASINO—The Lady from Lane's—33 times, plus 2d week—8 to 14 times.
CIRCLE—Closed Sept. 20.
COLONIAL—Vaudeville.
CRITERION—The Dairymaid—5th week—30 to 36 times.
DALY'S—Margaret Anglin and Henry Miller in *The Great Divide*—234 times, plus 4th week—24 to 30 times.
DEWEY—The Strolling Players.
EMPIRE—John Drew in *My Wife*—4th week—24 to 20 times.
FOURTEENTH STREET—The Shoemaker—18 times, plus 9 times.
GARRICK—Francis Wilson in *When Knights Were Bold*—6th week—36 to 42 times.
GOTHAM—Bobby and Woods' Show.
GRAND OPERA HOUSE—Fascinating Flora—112 times, plus 8 times.
HACKETT—Commencing Sept. 26—Florence Roberts in *The Struggle Everlasting*.
HARLEM OPERA HOUSE—Stock co. in *Held by the Enemy*.
HERALD SQUARE—Virginia Harned in *Anna Karenina*—4th week—24 to 31 times.
HIPPODROME—Pioneer Days and Neptune's Daughter—4th week.
HUDSON—Robert Edison in *Classmates*—5th week—30 to 37 times.
HURTTING AND SEAMON'S MUSIC HALL—Bon Ton Burlesquers.
KALICH—Yiddish Drama.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Stock co. in *Anna Karenina*.
KEITH & PROCTOR'S 36TH STREET—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Vaudeville.
KNICKERBOCKER—Frital Schief in *Mile Modiste*—179 times, plus 3d week—15 to 21 times.
LIBERTY—Lulu Glaser in *Lola from Berlin*—2d week—4 to 14 times.
LINCOLN SQUARE—His Terrible Secret.
LONDON—Toccador Burlesquers.
LYCEUM—The Thief—3d week—17 to 24 times.
LYRIC—James O'Neill in *Virginia*—2d week—9 to 15 times.
MADISON SQUARE—Closed Sept. 21.
MADISON SQUARE GARDEN—Music Show.
MAJESTIC—David Kessler in *The Spell*—2d week—9 to 16 times.
METROPOLIS—The Ninety and Nine.
MINER'S BOWERY—Nightmare Burlesquers.
MINER'S FIFTH AVENUE—Sam Brown.
MURRAY HILL—Al Reeves' Burlesquers.
NEW AMSTERDAM—The Round Up—5th week—34 to 41 times.
NEW STAR—Kidnaped for Revenge.
NEW YORK—Vaudeville.
PASTOR'S—Vaudeville.
SAVOY—The Man of the Hour—45d week—341 to 248 times.
THALIA—From Broadway to the Bowery—17 times, plus 9 times.
VICTORIA—Vaudeville.
WALLACK'S—The Ruddy Gurdy Girl—1st week—1 to 8 times.
WEST END—Van den Berg Opera in *H. Thornton*.
YORKVILLE—M. Hitt, and L.

TELEGRAPHIC NEWS

CHICAGO

The Triumph of Youth—Superba—The Isle of Pines—Several Old Plays.

(Special to The Mirror.)

CHICAGO, Sept. 23.—Donald Robertson's production of *The Triumph of Youth* at Ravinia Park was entirely worthy of a genuine art theatre. Mr. Robertson himself played Max and gave the character its proper finish, with extraordinary sympathy, emotional depth and distinction. Florence Brady played Maria, "the white mouse," with remarkable ease and accuracy in all details. Anna Titus as Clotilde, Alice John as Pepa and Yvonne Kerstrat as Madame de Sagany showed superior intelligence, skill and most careful preparation. These clever women aided Mr. Robertson in the true spirit of the best acting to bring out the full brilliancy of Pailleur's little masterpiece of comedy. James Nelson did Mois and acceptably. The audience was small but deeply interested. The fine appeal of the dramatist's and the actor's art was continual. The strength and depth of the chief scenes held attention as closely as many a "big" scene in modern productions of vogue. The complete artistic success of Mr. Robertson's Ravinia Park season has led to an engagement at the Garrick to last through the winter. What may be termed his Art Theatre will have four afternoons a week, Monday, Tuesday, Thursday and Friday.

The Girl Rangers will go to the Walnut Street Theatre, Philadelphia, when it leaves the Auditorium the last of the month. The run in Philadelphia will be indefinite. It is rumored that the production will be a \$2 attraction in New York some day.

Lectures on dramatic topics either in Music Hall or one of the theatres are planned by the Chicago Chapter of the Actors' Church Alliance for the coming winter. Robert Mantel and Donald Robertson are now on the list of speakers. The secretary of the chapter, Ellen Sanders, expects to lengthen the list with some of the most famous people in the profession.

The perennial popularity of *Superba* was evidenced last Wednesday at the Great Northern. The house was filled at the matinee and the performance went as if the production were a new one of the most successful sort. William and Edward Hanlon have elaborated and improved the spectacle very noticeably. Fred Hanlon is a good Coco and Anna Leon is excellent as *Superba*. The company includes William Hanlon, 2d, as Dame Durdan, George Crouch as Raffles, Harry Martinelli as Yegg, Arthur Palm as the bandit, Sallie Randall as Gretchen, Olga Graham as Silvia, C. E. Barragh as Leander, W. J. Hoyt as Blotz, Allen Latham as Blotz, Felix Canton as Vanderfeller and Richard L. Good as Fireman. There is a pleasing, nimble chorus. The broken bridge and mad horseback dash are thrillers of special distinction among thrillers.

The *Evening Journal* says the White City is to have a musical comedy theatre next season. The building to be used is now occupied by the Chicago Fire panorama.

Leonora Kewin has succeeded Nena Blake at the La Salle in *The Girl Question*.

The most popular production so far at the College Theatre was *The Dairy Farm*. The big auditorium was completely filled Wednesday night and paid tribute with tears and outbursts of laughter. It was evident that what a family theatre wants is plays of the people, by the people and for the people. The play was very carefully and effectively staged by the director, Sedley Brown, and he had succeeded in fitting his company nicely into the cast, so that the numerous types were well brought out. Virginia Keating as Lucy again showed her talent. She has a good voice and a sincere, sympathetic manner which were most effective in the part of the poor housegirl. James Durkin was one of the best Nathan Newkirks I have seen in any production of this play and evidently suited the feminine portion of the audience exactly. Smith Davies made the squirrel a dominating, stubborn character, but failed to sustain the part completely. E. Laurence was more successful as the miser. He made it sufficiently plausible and strong. Isabelle Randolph did Minty with a lot of popular comedy which the audience liked, and Morris McHugh made Jehu one of his characteristic comedy hits. Mary Hight was good as Hanna Lise and T. Edward McGillen did the young parson well. Carrie Clark Ward's Sara was an excellent companion character to the squirrel, and she did the defiance scene with a fine outburst of spirit which got a big round applause. The excellent drilling and unusually effective business of the large groups in various scenes were most extraordinary for a stock production.

The San Carlos Grand Opera company, which was greeted by crowded houses last winter at the Auditorium is to be here again this season. The name of the tenor, Constantino, who was the particular attraction last winter, does not appear among those on the list of singers announced. Miss Nelson's does, also Nordica's.

A True Kentuckian, at the Marlowe last week, was an enjoyable play for Manager Marvin's persistent patrons who keep on filling the theatre, rain or shine. Jack Chagnon's hearty manner and excellent voice made him exceedingly popular as Jerry, and L. A. McKee gave a thoroughly excellent performance of Bill. Fred Julian made a fine old character of Lee. Doris Mitchell was nicely cast as Nellie and did it well, her fine appearance aiding her much in making a good impression. Joseph W. Walsh, the new stage director, added the part of Judge to his duties, and played it well.

Mrs. Fiske was in the city last week on her way East from California, to begin rehearsals of *Leah Kleschna* and *Tess* for her Southern tour, which will begin on Oct. 18, at Norfolk, Va. Mrs. Fiske's Chicago engagement will take place in the Spring.

All-of-a-Sudden Peggy, at the Bush Temple last week, was noticed at length in several papers, and there was considerable encouragement for the new management in the reviews. The teutonic Miss Klein did not attempt the brogue of Peggy, but the audience was nevertheless delighted. Edward B. Haas, the leading man, was satisfactory. The acting of Will D. Corbett was praiseworthy as usual, and Caroline Harris' Lady Crakenhorpe found favor with the audience and critics.

Frank Sardan's The District Leader company, which began its tour at Mr. Sardan's home city, Clinton, Ia., on Sept. 2, includes Ethel Dorey, Vera Hamilton, Nina Manley, Frederick Truedell, Frank Wood, Gustave Newville, Allen Frisbe, Ward De Wolfe, J. W. Wandling, and George E. Cochran. Mr. Sardan is manager as well as proprietor, and Harry W. Strauss remains as business manager. Frank Wood is stage director. Gustave Wandling stage manager, and Harry Sydney, musical director.

Big-hearted Jim, exceptionally well played, kept the Bijou well filled all last week, and showed the lasting quality of a good melodrama. Harry J. Jackson, fitted by nature for the part of the big-hearted sheriff, was immensely popular with his audience and did the character with the right dignity, sympathy and strength. Bertha Julian was an attractive, sincere Dora, that nicely answered the requirements of a heroine. Ethel Romain did the Indian girl well, and Elmer Fritz was a satisfactory Chinaman. The rest of the company was good, including Claude Raymond, as Houlet; John J. Justus, as the Canuck; Grace Joyner, as Rose; Meyer Richards, as Higgins, and Jane Keckly, as Liddy.

The Rocky Mountain Express, at the Academy last week, was a big improvement over The Rocky Mountain Express at the Alhambra, a result of George Kilnits' good work on play and company. Katherine Challenor gave a still more excellent performance of the lead, Blanche, with further evidence of winning a place among the best heroines of melodramas. Robert E. O'Connor's saucy slouch hat still tips from north-east to south-west, but otherwise he gives a good melodrama here part its proper and expected qualities. Jack Hayman's comedy Jew is

a comedy hit, and Roy Foster's Mexican cattle rustler continues to be a definite, rational, strong and thoroughly well sustained character. This melodrama is entirely decent and yet, in the words of professional observers, the Academy patrons "simply ate it up."

The new production at the Pekin last week, *The Isle of Pines*, introduced Billy Johnson, of Cole and Johnson, to the patrons of the theatre both as librettist and comedian. His work as a writer was creditable and successful, and he made as big a personal hit as a character comedian as he could desire. He did not unfold a remarkable tale in *The Isle of Pines*, but it was humorous and he introduced several good characters for the men of the company. He supplied some unusually successful lyrics. The music for these was written by James T. Bryman, and all showed his gift of pleasing melody. There were nineteen musical numbers and not a dull one among them. The most popular were "The Ruling Power," "The Fortune Teller," "I Shall Be With You Always," and "That's the Reason." An interesting song was left till the close—"Caroline, My Darling Valentine." Mr. Johnson sang several of his lyrics well, but brought down the house with old negro specialty and characteristic dance. Mat Marshall had a good part for him and it was continuously and genuinely funny. His dancing as usual won many recalls. Jerry Mills, the veteran comedian, made the lawyer a good comedy part and his cake-walk and Markham Dwyer, sweeper of the market place, who aspired to be a judge, is the best part J. F. Mores has had, and he did it with good character intuition, besides singing the music excellently. Lawrence Chenault's good voice and manner made "With You Always" a hit, and Herbert Sutton, a young man with an exceptionally interesting tenor voice, was responsible chiefly for the many encores of "Blackbird's Wooing," though Ida Banks sang her portion of the duet effectively.

E. H. Sothorn will begin his engagement at the Garrick to-morrow night with the much-talked-of initial production *The Fool Hath Said in His Heart*.

Clay Clement's play, *The New Dominion*, is in preparation at the College Theatre.

The Tribune's Summer hospital fund received a substantial sum from the benefit performance of *A Knight for a Day* at the Whitney last Friday.

Henry Woodruff's return to the Garrick last week in *Brown of Harvard* was successful. It showed that the excellence of the company and production is well maintained and that the play and star still have drawing power in Chicago.

Fritz Scheff's engagement at the Illinois will begin next Monday night.

The Low Dockstadter league of fun-seekers is impatiently awaiting his arrival at McVicker's on Oct. 6.

The bills this week: Grand Opera House, *The Red Mill*, with Montgomery and Stone; State Street, *Artie*; Illinois, *Hattie Williams*; The Little Church, *Colonial*; The Talk of New York, *Garrick*; E. H. Sothorn, *Powers*; Hypocrites, *Auditorium*; *The Girl Rangers*; Whitney, *A Knight for a Day*; La Salle, *The Girl Question*; McVicker's, *Blanche Walsh*; Great Northern, *Rose Melville*; The Middleman, *A Royal Family*; People's, *Criterion*; The Four Corners of the Earth, *Marlowe*; When a Man's Single; Columbus, *Buswell Brothers*; Academy, *Panhandle Pete*; Alhambra, *Cowboy Girl*; Bijou, *Great Eastern World*.

OTIS COLBURN.

CINCINNATI

The Top of the World—Way Down East—Stock Plays—Gossip.

(Special to The Mirror.)

CINCINNATI, Sept. 23.—A torrid wave of mid-summer intensity played havoc with the box office receipts all along the line last week, and as a consequence business was much below the expected level. Of the various attractions, Louis Mann undoubtedly fared the best, at the Lyric, for he has a large and loyal following here, and The White Hen proved sufficiently diverting for a hot weather attraction.

The Top of the World, which is being whipped into shape for its New York run, came to the Lyric last night and met with an instantaneously favorable reception. It is elaborately staged and costumed, and the leading roles were well handled by Anna Laughlin, Kathleen Clifford, John D. Gilbert and Bailey and Austin. Next week Eddie Foy in *The Orchid*.

Way Down East is at the Grand again, this being the opening week of its season. Late in the week it was decided to open last night instead of to-night, and a good sized audience justified the change. Phoebe Davies is again seen as the heroine, and other old favorites still in the cast are Ella Hugh Wood, Ullric Collins and William Flaher. Lillian Russell comes next week in her new play, *Wildfire*.

Dorothy Vernon of Haddon Hall is this week's bill at the Walnut. Blanche West appears as Charles Major's charming heroine, and the scenic investiture is of the best.

Raffles is the play of the week at the Olympic, with Herschel Mayall in the title role. The part fits him like a glove, and excellent support is given by the members of the stock company. A Trip to Chinatown follows.

William A. Brady spent several days in the city last week, and superintended the first rehearsal of Grace Geor's new play, *Sylvia*, scheduled for next month in Boston. While here Mr. Brady gave out rather a pessimistic interview on conditions theatrical, and predicted a serious crash unless the multiplying of theatres is soon stopped.

Dorothy Russell was attacked by severe illness while on the way here from Chicago, and was unable to appear with the White Hen company. She was removed from the Gibson House Friday to the Good Samaritan Hospital, where an operation was performed, and she is now reported well on her way to recovery.

Joseph Santley is at the Lyceum in Billy the Kid, in which he has appeared here before with great success.

Shadowed by Three, a clever detective play, has drawn excellent audiences at Heuck's.

Over two hundred striking telegraphers attended the Lyric in a body Thursday night, out of compliment to Louis Mann, who had appeared at their benefit in Chicago the week previous.

H. A. SUTTON.

ST. LOUIS

The White Hen—Rip Van Winkle—Opera Continues to Draw.

(Special to The Mirror.)

ST. LOUIS, Sept. 23.—Wilton Lackaye closed a successful week at the Bondman, and Louis Mann came to the Olympic Theatre with *The White Hen* on Sunday night. The attendance was gratifying to the management, which expect that the attraction will draw large houses during its stay in the city.

The Century offered Thomas Jefferson in *Rip Van Winkle*. Many old-timers familiar with the elder Jefferson's rendition of Washington Irving's famous Catskills sleeper, took seats in the orchestra to see the younger man in the performance, and compare his acting with his father's.

Vaudville at the Garrick remains popular and is drawing excellent houses.

The Joseph F. Sheehan Opera company gave *Il Trovatore* last week and put on *Faust* for this week.

The patronage of the Columbia is as large as ever.

The End of the Trail followed *The Mysterious Burial* at Ravinia.

The ever popular *Wizard of Oz* is delighting the audiences of the Grand.

The opening of the Imperial with Murray and Mack Sunday afternoon brought out a large number of their adherents.

The Blue Ribbon Girls hold forth at the Gayety.

Watson's Burlesquers have captured the Standard for this week.

A. B.

BOSTON

Blanche Bates at the Majestic—A Lucky Dog—No New Plays—Boston's Notes.

(Special to The Mirror.)

BOSTON, Sept. 23.—Nearly all the attractions in town remain over for a second week, but one or two changes of importance are made to-night. Perhaps the foremost of these came at the Majestic, where the first serious dramatic attraction in a long time appeared in the person of Blanche Bates. That there was a splendid audience to greet her went without saying, for it was well remembered the impression which she created here a year ago when she first gave *The Girl of the Golden West*, and it was just as well liked to-night. Her impersonation is as effective as ever, and as she has always been a great Boston favorite there were great demonstrations of favor, and in these the leaders of the company shared.

It is the turn for grand opera at the Castle Square this week, and *Rigoletto* is the choice, a decided innovation at this house, as it has never been played there. This is emphatically the week for the baritone of the company, and thus J. K. Murray and Forrest Huff will divide the honors by the alternating scheme which is in vogue. Each is well fitted for the character and each is a prime favorite at the Castle Square. The Grand Duchess is to follow.

Nat M. Willis is the newcomer at the Globe this week, but his play is still *A Lucky Dog*. Boston has already expressed a liking for that comedy which gives Mr. Willis a chance to give his burlesque of *habeas corpus*, which are invariably funny. He is a great favorite, and his engagement opened most auspiciously.

Wright Lorimer is in the second and last week of his engagement at the Colonial with *The Quickness*, which is serving as a great contrast to *The Shepherd King*. No wider difference could be imagined than the two plays, and Mr. Lorimer has devoted great study and pains to his new creation. It is one of the psychological type, adding the Irving range of conscience tortured men, and the impression which he creates in many of the strong scenes is unquestioned. The atmosphere is sombre, but it carries out the theme of the plot. In the cast excellent work is done by J. M. Colville, Hilda Englund, Lester Loneragan, Amy Ricard and Carl Ahrendt, while the two children are effective in all that they do.

Lindsay Morrison's stock company at the Boston makes still another change of bill this week, adding to the great variety presented in the course of the season. This time the choice fell to Raffles, which was familiar here, for it had been played by both stars and stock. The present offering compares very well with those gone before, the strongest hit being made by Wilson Melrose, the leading man, who played the title role most effectively. He is a fine leading man and is already a Boston favorite. The new leading woman, Eleanor Gordon, has also won popularity from her work in *Zaza*.

This week ends the stay of Frank Daniels at the Hollis. In *The Tattooed Man* he has created a type of comedy fully as amusing as anything that he has ever done here in the past. Louise Sylvester takes a good share of the honors with him, for her grotesque comedy is one of the features of the opera. Norma Kopp and Harry Clarke also are popular in juvenile roles.

William Collier may set down the best work that he has ever played to in Boston for his credit. Caught in the Rain last week, and the Park with a lively gaiety, and it beats the score with which he left here to go to Australia. His acting is of course the best thing in the production, but with Ellen Mortimer, Jane Laurel and others of a strong cast to help him everything seems effective.

The Shadow Behind the Throne is the melodrama to thrill the West End audiences this week. Thus they have yellow peril demonstrated by Clayton Leggo, Jane Stuart and the others of the stock company, and then there are moving pictures introduced in great variety and number before and between the acts, adding to the attractions of the house for the popular priced audience.

Through Death Valley is the rattlesnake novelty for the Grand Opera House this week. Express trains, pile drivers and buzz saws have been used as thrillers in the past, but it is a decided innovation to have a rattlesnake employed as is done in this piece. It remains to be proved if the serpentine melodrama will be popular with the saloon keepers next door in various sections of the country. Boston liked the play as staged by James Edwards and Margetta Stuart.

Mrs. E. S. Sunderland has been at Gloucester, where she has a summer house, but she had no opportunity to be there this year. In the course of her extended stay in Europe, she will return to her Beacon Street residence early in the week.

In court here last week the judge dismissed the application of Will J. Block for an injunction to prevent the performances of *Coming Thro' the Rye*, and therefore the York company will be enabled to go through its tour without the slightest inconvenience. The piece has been splendidly received on the New England circuit.

Another Boston success that has proved a winner out of town has been *The Time, the Place, and the Girl*. Harry Askins tells me that records were broken in Lawrence, Portland, and Gloucester.

Howell Hansel opened his dramatic school last week with every sign of success. In his address which opened the year he gave sound advice that would be of benefit to some profession. He summed up the whole matter in two brief sentences: "Eternal vigilance is the price of liberty. It is also the price of daily growth in the art of acting." In commenting upon this the *Observer* Critic of the Post remarks that few actors seem willing to pay the price.

An attempt is being made to secure the Park Square station property, used as a skating rink for two years, and turn it into a hippodrome with carnival features.

Lotta has won the famous real estate suit which was brought against her by John J. Caddigan in an attempt to get a commission for the lease of the old Hotel Reynolds, now the Cecil. For years the case has been in court and nearly half a dozen verdicts have been obtained, but all have been overruled. There was another trial last week, and Miss Crabtree was an interesting witness in her own behalf. At the conclusion the verdict was given in her favor.

Alexander Higginson has returned to his home in Lincoln, after going to Colorado with his wife (Jeanne Calducci) who will remain there for her health.

Mr. and Mrs. B. P. Cheney (Julia Arthur) have closed their summer home on an island at the entrance to Boston Harbor, and are at the Parker House, preparatory to going to California for the winter.

JAT BENTON.

PITTSBURGH

Her Sister—The Street Singer—Kellar and Thurston—Across the Continent—Notes.

(Special to The Mirror.)

PITTSBURGH, Sept. 23.—At the Nixon, Ethel Barrymore and a good supporting company, in *Her Sister*, was a welcome change from the musical comedy which has prevailed during the past four weeks at this house, and to-night the audience was large and pleased. Dockstadter's Minstrels come next week.

The Street Singer is the offering uptown at Blaney's Empire, and the customary crowds were in evidence to-day. Florence Hindley is still the chief attraction of the play, and is assisted by an adequate company. Lottie, the Poor Saleslady, follows.

The crowds at the Bijou to-day followed the action in *A Race Across the Continent* with seeming interest, more especially as it was new to them, and were apparently satisfied with the day and night play. Thomas E. Shea, in *The Bella*, Dr. Jekyll and Mr. Hyde, and *A Soldier of the Cross* for next week.

Before a very large audience to-night, Kellar and Thurston made their joint debut in a most perplexing and interesting performance of *laser-*

domain, at the Alvin. Kellar still works a number of his well-known feats which are baffling to the uninitiated, and Thurston exhibits some of his very clever experiments, to the astonishment and wonder of the onlookers. In short, it is a strong combination, and a most excellent and pleasing show of magic. *Texas*, and *Way Down East* are underlined.

The commodious Gayety was well filled to-day, where *The Golden Crook* is the bill, but John L. Sullivan and Jake Kilrain are the main drawing power, in their boxing bout. Next week, *Troadero Burlesquers*.

The Tiger Lilies entertained the usual crowds at the Academy to-day. Victor Herbert and his orchestra succeeded *Sonsa* at the Pittsburgh Exposition on last Saturday, and rendered two delightful programmes in the Music Hall.

ALBERT S. L. HEWES.

PHILADELPHIA

George Lederer—New Melodrama at the Park—Dumont's Minstrels—Burlesque.

(Special to The Mirror.)

PHILADELPHIA, Sept. 23.—The Chestnut Street Theatre will open with the new Orpheum Stock company, public favorites that are assured of a successful season. The opening programme, if I Were King, was a genuine surprise to the public for its faithful rendition and sumptuous stage settings given at popular prices. To-night and for a week the Cowley and the Lady promises a continuance of high-class entertainment, as the individual members of the company are nightly honored by applause for their efforts. When *We Were Twenty-one* follows on Sept. 30.

The Chestnut Street Opera House is in an entirely new dress and looks inviting and comfortable. This evening it opened with *The Belle of Mayfair* for a two weeks' stay. While thoroughly English it is still very enjoyable. The music, company and pretty chorus are all worthy of special mention. *The Merry Widow*, with Ethel Larkson, follows on Oct. 7, and *Ben Hur* comes on Oct. 21. Anna Held in *A Parisian Widow* opens on Nov. 4.

Dallas Welford, with a new farce entitled *Public Opinion*, opened to-night for a fortnight's engagement at the Broad Street Theatre. The star enacts the role of a blundering, bumptious solicitor. The plot is a branch of promise case. A judge, a fashionable physician, compromising letters, &c., create the funny situations in this evening's entertainment. *Henrietta Craven* in *The Christian Pilgrim* comes Oct. 7, and *Blanche Walsh* in *The Straight Road*, Oct. 21.

The Walnut Street Theatre opened its doors to-night with *The Virginian*, introducing W. S. Hart in the star role. It will remain two weeks. George Lederer's *The Girl Rangers* follows on Oct. 7, and Aaron's Yama on Oct. 21.

The Gay White Way, Shubert's latest musical offering, received its initial performance this evening at the New Lyric Theatre. Headed by Jefferson De Angella, Blanche Ring, and Alexander Carr, and aided by an efficient cast, the merry concoction pleased a big fashionable audience. The plot introduces Broadway, with prominent actors and noted people impersonated. Alexander Carr, of David Warfield's *The Music Master*, made a great hit. The music was very catchy, and the dancing ornamental and very artistic. It is a production of unusual interest and pleases the masses, as it is up-to-date in every particular. The Lancers, with Cecilia Loftus and Laurence D'O'Ray, is booked to follow, Oct. 7.

The New Adelphi Theatre (adjoining the New Lyric Theatre) will be inaugurated on Sept. 30 by Joe Weber's company in *Hip, Hip, Hooray*, libretto by Edgar Smith, music by Gus Edwards. This will remain for two weeks, followed by *The Road to Yesterday* on Oct. 14.

The Great Mogul, with Frank Moulan, Maude Lillian Berri, supported by a competent cast, in their second and final week at the Garrick Theatre, played to large, enthusiastic audiences. The Lion and the Mouse, with Gertrude Coghlan and Edmund Breece, follows on Sept. 30 for two weeks. *Bridge*, with Kecey and Shannon, comes on Oct. 14. The Spring Chicken plays on Oct. 21.

Under Suspicion, a new melodrama by Ramsey Morris, is the attraction at the Park Theatre for this week. The Spollers follows on Sept. 30. The Tourists, with Eddie Garvie, received a rousing welcome this evening at the Grand Opera House by a delighted audience. The cast included Albert Froom, Charles W. Myers, Charles Arling, George E. Romain, Eddie Bowers, Herbert Price, Louise Barthel, Florine Sweetman, Edwina Watson, Helen Cayvan, Hattie Deloro-Barnes, Marie Nankow and a dainty array in the chorus. The set settings and costumes make a fine showing. Dolly Dimples, with Grace Cameron, follows on Sept. 30. *Me, Him and I* comes Oct. 7.

Shadows on the Hearth, with Rita Harlan and W. W. Blair in the leading roles, is the feature for this week at the Girard Avenue Theatre. It is a drama of home life with stirring situations. The opening was excellent. Around the Clock is the bill for the week of Sept. 30.

Lillian Mortimer, a popular favorite, comes with the latest from her own pen entitled *Bunco* in Arizona. The National Theatre, filled with real Indians, cowboys, ponies, ghost dances and Western scenery. The house is crowded, everybody being delighted. A Midnight Escape comes on Sept. 30.

The Middleton and Barber's Stock company at Forepaugh's Theatre is playing *Jim the Westerner*, a melodrama by Ed F. Rose. The scenes are all laid in New York, with the story of a supposed worthless mine in the West. At the Risk of His Life comes on Sept. 30.

Darcy and Speck's Stock company at the Standard Theatre is giving a clever representation of *Rachel Goldstein*, with Mattie Choate and Ed. J. Le Saint in the leading roles. *How Hearts Are Broken* plays on Sept. 30.

Barney Gilmore, a great local favorite, is at Blaney's Arch Street Theatre for the week with *Dublin Dan*, the Irish Detective, a comedy of New York life, being its initial rendition in this city. It is a clean, clever play, highly appreciated and sure of a big success. Little Williams in *Jodie*, the Little Madcap (second engagement) in the Quaker City (season) follows on Sept. 30. The Cowboy and the Squaw will appear Oct. 7. *Fighting Bill* on Oct. 14.

At Hart's Kensington Theatre Mamie Fleming is playing *In the Girl of Eagle Ranch*, a Western melodrama, with specialties by the star, Valery Forge, Quartette, Miss Primrose and W. H. Gracey. It was well received on the opening night. An Actor's Romance is billed for Sept. 30.

Dumont's Minstrels at the Eleventh Street Pier Ticker, or, Bump the Girls and Dump the Boys. This is a satire on the latest Atlantic City craze this summer. It is very funny and attracted a big house. The Painter and His Affinity remains a great card.

Chester P. Ray, who had charge of the arrangements of the Philadelphia Elks' Carnival, which proved a success last July, was tendered a banquet last week at the Hotel Majestic. He was presented with a very costly grandfather's clock.

The annual report of the directors of the Academy of Music has just been issued, showing the entire income for rentals, rent of organ, etc. for the entire year. This embraced 197 performances, opera, concerts, lectures, etc. This showing does not warrant an opposition house in an undesirable locality.

Grand Opera by the company from the Metropolitan Opera House, New York, under the local management of S. Behrens, will be given at the Academy of Music. The season consists of eighteen performances, sixteen nights and two matinees, commencing Nov. 26. They will be given every Tuesday night (excepting Dec. 24) until March 24, included. The matinee dates are March 24 and 31.

Mrs. Leona S. Stahl, widow of Richard Stahl, the orchestral leader and composer of the opera entitled *The Sea King*, was married privately in New York city, on Sept. 21 to Frederick Ruchdschel, of this city.

Rigo, the Hungarian violinist, continues with

his orchestra for a second week at Hotel Majestic.

The German Theatre, with its dramatic stock company, is doing well, with "The Strategy of Love," "A Gypsy Baron," "The Twin Sister," and "In the Arbitration Chamber."

Jeannette Loebl has been engaged to enact the principal role in "Yama," the new production of Alfred N. Asana, which will make its initial performance in this city on Oct. 31.

Henry Russell, director of the Italian Opera troupe, promises to give a series of operas this season in Philadelphia at popular prices. Victor Maurel, the French baritone, is to be one of the stars.

Oscar Hammerstein, a weekly visitor to the Quaker City, is considering plans for his new opera house at Broad and Poplar Streets. A great many people are of the opinion that it never will be built.

S. FRANKLINSON.

BALTIMORE

Follies of 1907—The Silver Girl—George Fawcett Escapes Accident.

(Special to The Mirror.)

BALTIMORE, Sept. 23.—The Follies of 1907, Florence Ziegfeld's Jardin de Paris attraction, holds the stage at Ford's. A clever company entertainingly presents this musical comedy, the book of which is by Harry B. Smith, and the lyrics by several composers. The star of the attraction is Miss. Dazie, who danced her way into the good graces of her audience. She was well assisted by Grace La Rue, Lillian Lee, Grace Leigh, Florence, Annabelle Whitford, May Lambie, and the Gibson Bathing Girls. Otis Skinner will follow in the American premiere of "The Honor of the Family," a play taken from Balzac, which has already scored successfully in Paris.

The premiere of "The Silver Girl," the new play by Edward Peple, in which George Fawcett has the stellar role, took place at the Academy to-night. Mr. Fawcett, who occupies a warm place in the hearts of our patrons of the drama, was enthusiastically received, and his artistic and conscientious work well merited his reception. Mr. Fawcett impersonates Jefferson Hunter, a man who has made his money in the West and who has come to New York to enjoy the fruits of a life of toil. The young Western wife, dazzled by the splendors of the metropolis, begins to yield to its temptations when in the climax of the story the husband is recalled to his Western home, and the wife refuses to accompany him. Fortunately she is possessed of a degree of common sense which ultimately enables her to see the proper path and to appreciate the many character of her husband. The first three acts take place in New York, and the last at the Silver Girl mine, in Nevada, from which the play derives its name. The drama is strong, and interesting, and is exceptionally well played by the excellent company supporting Mr. Fawcett. The cast includes Jane Oaker, as the young wife; Consuela Bailey, Lillian Albertson, George Nash, Norman Thorpe, Edward Nicander, and Harry Lillford. The staging of the drama is realistic and the costumes are satisfactory. Carlotta Nilsson and The Madison Square Company, in Three of Us, come to the Academy next week.

The second week's offering of the Fawcett Stock at Albaugh's is "On Parade," a war romance by Louis Evan Shipman. The scenes are laid in Virginia at the close of the Civil War, and the story deals with the final struggle of the Confederacy. Katherine Emmett has a congenial role in the Southern heroine, while Earle Lydell is seen to advantage as the Northern lover. The other members of the company in the cast play their respective parts well.

Al. H. Wilson is at the Auditorium in "Mets in the Alps." He plays the hero who journeys across the mountains with important documents, in the course of which there are many obstacles to overcome, and the result of which is a successful mission and a sweetheart as a reward. Mr. Wilson is still possessed of a good voice, which captivated his hearers and lent a charm to his acting. He will be followed by Simple Simon Slings.

Rex Beach's Alaskan drama, "The Spoilers," is being produced at Blaney's. The play was purchased by Charles E. Blaney from Daniel Frohman. It is well presented, and at the close of the week will give place to "Bertha, the Sewing Machine Girl."

Custer's Last Fight, by Hal Reid, with genuine redskins in the cast, entertains the patrons of the Holiday Street Theatre. A fugitive from justice is underling.

Shepard's Moving Pictures are at the Academy Concert Hall.

Ignace Paderewski will give a recital at the Lyric on Oct. 29.

A gun used in the rehearsal of "The Silver Girl" proved to be loaded, and George Fawcett narrowly escaped serious injury at Ford's on Friday last.

The season has opened very well here and houses have been uniformly good. Notwithstanding warm and sultry weather, the outlook is satisfactory.

HAROLD RUTLEDGE.

WASHINGTON

Joe Weber Pleases—Stock Still Popular—Lectures and Moving Pictures.

(Special to The Mirror.)

WASHINGTON, Sept. 23.—The Belasco Theatre had a strong commencement of its regular season to-night with the house holding a capacity audience, which accorded a pronounced welcome to Joe Weber and his big burlesque company in "Hip, Hip, Hurray," a Collier Yell in Two Hours, the combined work of Edgar Smith and Gus Edwards. The very large and efficient company includes Amelia Stone, Beale Clayton, Valaska Surratt, Tom Lewis, Harry Tighe, and William Gould in the cast. Next week Laurence D'Oraay and Cecilia Loftus in "The Lancers" will come to this house.

George M. Cohans in his delightful New England play, "Fifty Miles from Boston," had a large following on to-night's opening at the New National Theatre. The star is Joe Westcott, Harvard '95, the college graduate, is better liked in a straight part by Washington audiences, and Edna Wallace Hopper is admirably cast as the village postmistress, investing the character with a charm and attractiveness that scored a distinct success. There are many musical numbers that merited the many encores they received. The company is strong, including Emma Janvier, Louise Rial, Harry Lowry, Jennie Wetherby, Zella Sears, Fritz Williams, James H. Bradbury, Richard Nossuth, George Parsons, James C. Marlowe, Russell Pincus, Lorea Grimm, and a big chorus of singers. Next week, George Fawcett in "The Silver Girl" plays here.

At the Columbia Theatre, Rida Johnson Young's successful comedy, "The Boys of Company B," was strongly presented by Daniel Frohman's capable company. Jack Berrymore made a hit in the leading role of Tony Allen. The large cast includes Morgan Conan, Joseph Whiting, Robert McWade, Verner Clarges, Roy Fairchild, Arthur Kappeler, William L. Gibson, Percival T. Moore, Hugh Dillman, Florence Nash, Marie Mallon, Evelyn Carrington, and Josephine Drake. Next week James K. Hackett presents for the first time a new play entitled "A Fool and a Girl."

That a season of stock presentations meets with untold favor is evidenced by the attention given the Kathryn Farnell stock company, which continues with undiminished success at the Majestic Theatre, where the weekly carefully presented offerings meet with appreciation of the audience. The star and the capable supporting company are prime favorites. This week's bill is "The Gates of Justice," a Western mining play, which is capitally done. Miss Farnell appears to excellent advantage as Rex Alden, a breezy mountain heroine. Next week, "Napoleon."

The Elmdorf illustrated lecture course for the Fall season is announced for five Monday matinees at the New National, commencing Oct. 14. The subjects are Panama, the opening lecture; Old Mexico, on Oct. 21; The Grand Canyon, on Oct. 28; The Pacific Coast, on Nov.

4, and The Yellowstone Park, on Nov. 11. These are many surprises in store for patrons of this class of entertainment in the extent and number of new stock pictures secured during Dwight L. Elmdorf's past Spring and Summer tour in Panama and Mexico.

The Follies of 1907, just closed at the National, was a hit. Following the opening, the houses have been sold out nightly and people turned away, which at popular prices went above the \$12,000 mark. This is a splendid accomplishment for Manager William H. Rapley and the National Theatre for the season of 1907-'08.

Broadway After Dark, with Harry Fields and Sadie Fields, and Al. H. Woods' picturequely mounted melodramatic production, with a strong interpreting company, opened to a crowded house at the Academy of Music. Next week: From Sing Sing to Liberty. The Shepard moving picture season commenced the fourth Winter Sunday night season, Sunday 22, to a crowded house.

JOHN T. WARD.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 44 West Forty-fourth Street, New York City.

A birthday party was held by the New York Chapter last Thursday evening. By direction of the Board of Directors the charge of this entertainment had been placed jointly in the hands of the chairmen of the several committees.

Forms of entertainment were offered, which were greatly enjoyed by all present. Among those who assisted in the entertainment were Lilly Lorrell in songs, Norbert Luak in recitations, and Maude B. Sinclair, C. T. Catlin, Mrs. Franklin P. Pratt, Samuel Morris and Mrs. Adelaide Cherie Greenfield in a pleasing variety of recitations, humorous and otherwise.

The postponed Chapter conference meeting of August of the New York Chapter will be held this Thursday evening at the headquarters, 133 West Forty-fourth Street, at 7.45 o'clock. It is hoped that all Chapter members will make an effort to attend, as several important matters are to be acted upon.

Lilly Lorrell will be the hostess this Thursday, and members and their friends are cordially invited.

FIRST DRAMATIC COMPANY AT NONE.

(Special Correspondence of The Mirror.)

NOME, ALASKA, Sept. 2.—The Fanning-Howard company, an organization of clever players, appeared in the Virginian at Eagle Hall the week of Aug. 24. Every part was carefully handled, and the large audience that filled the hall during the week applauded generously. The "Man from Mexico" was presented Aug. 28 and 29, and the same careful attention was given to all the parts and the same enthusiasm was shown by the audience. The company includes Frank B. Fanning, Thomas H. Clark, Russell Hamilton, Don Mullally, Joe Leo, Lewis Hartman, Harry B. Cleveland, Sam Epperson, George Balch, Alex Stewart, Ward Howard, Pauline Allyn, Margaret Owens, and Annetta Mullally. David Garrick was given 30 and 31 to crowded houses. To visit these performances is to cause one to forget the weather, the poor mail service, the last boat going out and the third beach line, "with or without pay, that's the question." This was the first legitimate company to play this city, and the enthusiasm shown by the people here has encouraged the managers to continue this form of amusement at this house.

E. R. STRINE.

THE TRAHERN STOCK CLOSES.

The Trahern Stock company ended its season of twenty-two weeks on Long Island last Saturday night, after breaking all records for the island in business and duration of season. The play for the final week was "The Cutest Girl in Town," which is to be Jessie Mae Hall's starring vehicle this Winter, opening at New Brunswick, N. J., on Sept. 28. During its engagement on Long Island and the Trahern company has made a host of friends in the six towns of the circuit and has been invited to return next Summer. Al. Trahern, the manager, has arranged to open a second season at Sayville on June 8, 1908, and to send two companies on an extended circuit of twelve towns. Included in the theatre played by the company this year is the Academy at Easthampton, said to be the first public hall erected in New York State. The original building is more than 200 years old. It was built by public subscription and is now controlled by a Board of Trustees elected by the town, and all profits go to improving and repairing the building.

LEE SHUBERT APPOINTED RECEIVER.

Lee Shubert and Charles O. Maas, a lawyer, were appointed receivers of the Lyric Theatre, Buffalo, Saturday by Supreme Court Justice Ford. The receivership has grown out of litigation between Shubert and John Laughlin, who were partners in the management of the theatre. Shubert assigned the management of the theatre under a contract to the United States Amusement Company, but Laughlin refused to enter into the agreement. In the case before the court Laughlin declared that he had been ill-treated by Shubert, while Shubert alleged that Laughlin had violated the terms of the partnership contract and desired to retain cheap talent. The application for receiver was made by Shubert.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies were incorporated at Albany with the Secretary of State the past week: J. Wesley Rosenquest Amusement Company, North Pelham, Westchester county, capital, \$25,000; directors, J. Wesley Rosenquest, H. Lee Knapp and Bert Rosenquest, New York. Minerva Amusement Company, New York, capital, \$3,000; directors, Solomon Emanuel, Isaac Gottengo and Morris Levy, New York. Davidson Theatre Company, Rochester, capital, \$3,000; directors, F. R. Luescher, W. L. Luescher and W. J. Baker, Rochester.

A NEW THEATRE FOR BROOKLYN.

Plans for a new theatre in Brooklyn have been filed with the Bureau of Buildings. It is to be situated on the north side of Fulton Street, 85 feet west of Nostrand Avenue, and is to be called the Fulton. Leo Teller, manager of the Broadway Theatre, is a business associate of Nathan Stern, who owns the proposed site, and it is said that the management back of the former house will treat the interests of this new theatre. It will have a seating capacity of 1,438.

A NEW BOSTON DAILY.

The Boston Daily Tribune, which has been conducted as a financial daily by C. F. King, a leading financier of Boston, has broadened out as a general daily newspaper. The dramatic department is a strong feature of the Tribune and has for its reviewers Wilder D. Quint, formerly dramatic editor of the Boston Journal; George T. Richardson, for several years dramatic editor of the Boston Herald, and J. F. Prange of the dramatic department of Hearst's Boston American.

GEORGE FAWCETT ESCAPES DEATH.

A ball cartridge in a stage revolver came near causing the death of George Fawcett at Philadelphia last Friday. While rehearsing a duel scene in "The Silver Girl," a new play, George Nash fired at Fawcett with the weapon furnished him by the property man, and a bullet just missed the former's head.

MRS. YEAMANS TO RETIRE.

Mrs. Annie Yeamans has announced her intention of retiring from the stage on her seventy-second birthday, which occurs on Nov. 19. She is now with "The Hurdy Gurdy Girl," which opened at Wallack's Theatre last night.

AT THE THEATRES

(Continued from page 2.)

Harlem Opera House—Jim the Penman.

That Jim the Penman is still a strong drawing card was proven by the large attendance last week. John Craig is a tower of strength to the stock company, and is fast making the patrons forget that any other leading man ever occupied the stage at this house. He gave a virile performance of the gentleman forger. The difficult character role of Baron Hartfield was in the very capable hands of William Norton, and he played it skillfully. George Howell scored a hit as the detective, Captain Redwood. Beatrice Morgan as Mrs. Ralston had one of the best parts that has come to her this season, and read her lines effectively. Agnes Scott as Agnes Ralston, Louise Randolph as Lady Duncombe and Emilie Melville as Mrs. Chase gave pleasing performances. Robert Lee Hill as Louis Percival, Dudley Hawley as Jack Ralston and Cameron Clemens as Dreilincourt did good work. Herman Hirschberg, Charles M. Seay, William C. Carr and Loftus Husband were also in the cast. This week's play is held by the Enemy.

At Other Playhouses.

CASINO.—The Lady from Lane's, removed from the Lyric, began its short engagement here last week, attracting large audiences.

NEW STAR.—From Broadway to the Bowery, featuring Chuck Conners, was a popular attraction at this house last week. This week, Kidnapped for Revenge.

YORKVILLE.—The Ninety and Nine, with the sensational scene of the burning prairie, attracted large audiences here last week. This week, Me, Him and I.

FOURTEENTH STREET.—The Cowboy and the Squaw was the attraction here last week, playing to good business. This week, The Shoe-maker.

CRITERION.—A new edition of The Dairy-maids was put on last Wednesday night with several new songs and a supply of intelligible jokes. Paul Rubens, M. E. Bourke and Jerome D. Kett are authors of the added lyrics, which include "Lazy Land," "The Hay Ride," "I've a Million Reasons," "Cold Feet," "Down the Strand," "Mary McGee," and "Every Sort in Every Port." The cast is unchanged.

GRAND OPERA HOUSE.—The Road to Yesterday found favor with audiences at this theatre last week. The company is practically the same as that seen at the Lyric last season, including Minnie Dupree, White Whittlesy, Robert Demeter, Charles Clarey, Eleanor Moretti, Esther Lyon, Josephine Shepherd, Julia Blanc and Agnes Everett. This week, Fascinating Flora.

THALIA.—Bertha, the Sewing Machine Girl, with Blanche Shirley in the title role, was the attraction here last week, drawing large audiences. This week, From Broadway to the Bowery.

BLANEY'S LINCOLN SQUARE.—W. H. Turner in His Terrible Secret replaced The Spoilers at this house last night.

HAZELTON BUYS MANSFIELD'S PLAYS.

George C. Hazelton, lawyer and author, has bought through E. B. Stevens, former manager of Richard Mansfield and present representative of the dead actor's widow, all of the theatrical property of Mansfield's Shakespearean productions, including The Merchant of Venice and Richard III, the properties, costumes and scenic effects of which cost the owner \$80,000 and required seven years' time for preparation. Mr. Hazelton purchased the productions for a large sum, amounting to several thousands of dollars. The price paid for them has not been announced, as Mr. Hazelton acted for a client who does not want his name or the amount made known. The property, which exchanged hands on a cash basis, will remain in storage for six or seven weeks, when rehearsals will begin for a road tour of the unknown star. His name will be divulged in about three weeks' time.

The manuscripts of the versions used by Mr. Mansfield were not included in the sale. Friends of Mrs. Mansfield have advised her to let them on a royalty basis, as they are in demand from managers of stock companies throughout the country.

Mr. Hazelton did not make the purchase with any intention of becoming a producer, but acted in the interest of some one else when arranging to take the Mansfield property. He has not negotiated for any of the other productions in the Mansfield repertoire.

MRS. WILSON FIGHTS WILL.

Cut off without a cent by her husband's will, and asserting, therefore, that he was mentally incompetent to dispose of his property, the widow of Bennett Wilson, of Richmond Hill, Long Island, who was manager of the theatrical enterprises of Hyde and Belman, is contesting the will.

She will be heard before Surrogate Noble in Jamaica on Oct. 2, when she will endeavor to prove her allegation that her husband was of unsound mind when he made his will, which bears date of Dec. 4, 1906. Wilson died on Aug. 14 last. Mrs. Wilson, who lives in 185 Jefferson Avenue, Brooklyn, has no children. She cannot maintain she says, why her husband should cut her off without anything. It is not a great estate that she seeks; in fact, it amounts to only \$4,000. Wilson left all, except enough to defray his funeral expenses, to his sister, Mrs. Lucy Christian, of 119 Lefferts Avenue, Brooklyn.

NEW THEATRE WORK STOPPED.

A halt has been made in the construction of the New Theatre at Sixty-second Street and Central Park West, and the building will not be ready for use by Oct. 1 of next year, as was originally planned. The building committee of the founders states that the work has been stopped to allow of a revision of the architectural plans. The plans will be altered to incorporate some features of the theatre construction that have developed since the original plans were made. The date of opening the house is now set for Jan. 1, 1909.

LAWRENCE AFTER ENGLISH PLAYS.

Manager Stuart of the Court Theatre, London, has proposed to Walter N. Lawrence, of the Madison Square, an exchange of successful plays. The plan is to move the companies from one city to the other with the original casts, costumes, properties and other necessary equipment. This will enable American audiences to see a London success intact and vice versa. Mr. Lawrence thinks the idea feasible, and is conducting negotiations to complete the arrangements in the near future.

WEBER'S COMPANY OPENS.

Joe Weber's company in "Hip, Hip Hooray!" a College Yell, by Edgar Smith and Gus Edwards, opened at the Hyperion Theatre, New Haven, on Saturday evening last. The new piece is a satire on college life and seemed to please the large audience that included many Yale students. In Mr. Weber's support are Valaska Surratt, William Gould, Amelia Stone, Charles Burkhardt, Harry Tighe, Beale Clayton and Howard Esterbrook.

NEW INDIANAPOLIS THEATRE OPENS.

The Grand Opera House at Indianapolis, after being in the hands of carpenters, painters and decorators for four months, opened with an excellent vaudeville bill Sept. 9. The seating capacity has been increased from 1,400 to 2,000. The stage has been widened six feet and made six feet deeper, while the apron has been increased another six feet.

PROMINENT REPERTOIRE MANAGERS.



EARL BURGESS.

This week THE MIRROR commences the publication of a series of portraits of prominent repertoire managers of America. To inaugurate the series it will be conceded that no more appropriate selection could be made than the firm of Burgess and Himmelstein, which this season looms large in the field of repertoire. This week a portrait of Mr. Burgess is presented, to be followed next week by that of his partner, John A. Himmelstein, and later, from time to time, by portraits of other representative managers in this branch of the dramatic profession.

Earl Burgess was an actor before he became identified with the business side of the profession. At the age of thirteen he appeared in the Windsor Theatre on the Bowery, and for seven years he continued to play parts without, however, sufficiently astonishing the world to satisfy his ambitious nature. "I don't think I was a bad actor," said Mr. Burgess, with a smile, in referring to his early experience. "At least, I always managed to make good. But I couldn't discover that I was cut out for a Mansfield or Jefferson." As a consequence young Burgess forsook the boards and took a position ahead of a one-night stand attraction, later becoming connected with repertoire companies in the same capacity and as manager for J. Knorr, Gavin and M. B. Streeter. In 1883 he formed a partnership with Tommy Shearer, which was followed by a five years' connection as manager with the firm of Bennett and Mondin.

Five years ago he launched his own company, and since that time his importance as a repertoire manager has been constantly increasing. Last season he had six companies on the road, and was silently interested in two more, which interest he still retains. Last Spring he formed a partnership with John A. Himmelstein, under the firm name of Burgess and Himmelstein, and this enterprising pair of managers now has nine companies on tour. Mr. Burgess was married in March, 1903, to Emma Bunting, then and now one of the best known repertoire stars in the country.

REPERTOIRE NOTES.

Sanford Dodge opened his season at Brookings, S. D., with "The Three Musketeers," which is his feature play this year. His manager reports very bright prospects for Mr. Dodge's tour.

The Copeland Brothers Stock company opened its regular winter season at Cherryvale, Kan., to capacity business. The company has made but few changes in its personnel. Edna Harris is playing the juvenile leads, and delia, her credit, while Nick Baker's work in "The Oplum Fiend," as well as the other bills, is bringing favorable comment everywhere.

The Cutter Stock company is now in its sixty-sixth week without closing. At the Welles Theatre, Zanesville, O., recently in seven performances the company played to over 10,000 people, and, according to the managers of the house, broke all previous house records.

The Jewell Kelley Stock company has been meeting with excellent business, which Mr. Kelley states is thoroughly deserved, as he has a company fifty per cent. better than he ever carried before. The company is touring the South, playing one and two week stands.

The Tom Marks company opened its regular season at Galt, Canada, Sept. 2, to exceptional business.

Charles K. Champlin opened his ninth season with his own company at Amsterdam, N. Y., Aug. 12, to packed houses, and notwithstanding the early opening the business was next to the largest ever done in that city. The following week, at Glens Falls, he writes, he broke all records of the town. The next week, at Schenectady, N. Y., which is visited by all the leading repertoire companies playing that part of the country, he had the largest week's receipts of any repertoire company in five years, and Manager Benedict booked him for a return date. At Johnstown, N. Y., he played to \$504 more than any repertoire company had ever done in a week's business in that town. At Binghamton, although he did not break the house record, he had very large houses. Mr. Champlin has become a great favorite in the cities and towns he annually visits, and his coming each year is looked forward to as one of the events of the season.

Since the opening on July 4 the Herald Square Stock company, under the management of Arthur L. Fanshawe, has met with great success and packed houses have been the rule. Return dates requested everywhere. The management is featuring Frank J. Stanton's pastoral drama, "My Old New York State Home," and is putting it on in an elaborate manner. The company is en route to western Pennsylvania and Ohio. No changes have been made in the personnel since the opening.

Jack C. Connolly closed a season of twenty-one weeks with the Dilling Park stock company at Springfield, Mo. Mayers, Brooks and Jones have engaged Mr. Connolly as manager of their stock company for next season. The company will open in the East about May 15.

The Burdette Stock company is playing in Ohio after a successful tour of Kentucky. The company carries twenty people and four vaudeville acts, including Bunker the Great. The repertoire includes An American Girl, by H. Gratton Donnelly.

CUES.

Mrs. W. S. Saunders (May V. Johnston) is slowly recovering from a serious operation.

J. J. Coleman has received notice of his election as a thirty-third degree Mason by the Supreme Council, A. A. S. R., sitting in Boston the past week.

A company is being organized to play Peter Pan when Marie Adama withdraws from it to appear in "The Jesters."

D. W. Meeker has replaced Robert Payton Carter in "The Lady from Lane's." Mr. Carter going to "The Struggle Everlasting."

James W. Speers has arrived in New York from a Summer trip in Europe and will make his headquarters in the Broadway Theatre Building.

THE LONDON STAGE.

EVENTS OF INTEREST IN THE BRITISH METROPOLIS INCLUDE ONE NEW PLAY.

Prominent Persons Have Exciting Adventures—
Halt Caine's Revision of The Christian Sin
Causing Talk—The Sins of Society Finds Favor
at the Drury Lane Theatre—Maxine Elliott in
Under the Greenwood Tree—Gavin's Gospel.

(Special Correspondence of The Mirror.)

LONDON, Sept. 14. How truly spoke the poet
when he said:

With some there is no thought;
We look before and after;
We pine for what is not;
Our sweetest songs are those that tell of saddest thought.

The bearings of these "ere habermations" lays
in the application of 'em, as Dickens's Mr. Bun-
by used to put it. And sorry am I that I should
have to start with tidings of discomfort and
unjoy.

For example, hardly had we recovered from
the disturbing news that just after letting off
a lot of costly fireworks in honor of his bride-
Edna's birthday, bridegroom Oscar Lewisohn had
been haled before the Police Court and heavily
fined for having driven his motor car at an al-
leged terrific speed, when lo! the terrible news
was flashed across these islands and doubtless
to your very own continent, informing a dis-
tricted world that George Bernard Shaw was
missing.

Subsequent telegrams (both wireful and wire-
less) set forth that G. B. S. (whom some news-
paper humorists describe as "social reformer,"
being of course unable to state what G. B. S. has
ever "socially reformed"), had been and gone
and got lost on a wopping Welsh mountain.
As in the case when the magnificence of the Sag-
gitary sent out to find General Othello, "several
quests" were made for the always self-booming
Shaw. After some hours of more or less in-
tense excitement the wires flashed forth the
gladsome news that the so-called social reformer
had been found.

As a matter of fact, it turned out that Shaw
had never really been lost at all. He had wan-
dered away from the Fabian Socialist camp,
then being held at Llanbedr (which is Welsh
for St. Peter) and finding himself unable to
get back to his co-pemmers he didn't stop out
on any moors and mountains—not he, but put
himself up at a cosy little hotel, leaving his
faithful fellow-faddists in a state of worrying
woe. Between ourselves, this very wild canard,
(whether wilfully worked or not), has contrived
to serve as an almost priceless preliminary
boom for Vedrenne and Barker's opening of the
Barry Theatre next Monday with G. B. S.'s
comedy, You Never Can Tell.

Another who has suffered from much self-
advertising address, is my old friend, Halt Caine,
who this week has been roundly attacked not
only for the "Fallen Women's Refuge" scene
in his new version of The Christian at the
Lyceum, but also for sundry stinging remarks
in that play against all concerned with musical
comedy, and especially the actresses therein.
Undoubtedly some of these remarks are very
strong, not to say extreme, but I shudder to
think what some of Caine's condemnations would
have thought (or written) had these anti-musical
comedy counterblasts been spoken on the stage
as written, in the Caineian script. All sorts of
managers, including Seymour Hicks, have rushed
forth in defence of musical comedy actresses and
chorus girls. And altogether it may be said
that these acting and managerial defenders, have
contrived to get almost as much self-advertise-
ment out of the newspaper rumpus as Caine
and his Lyceum managers have received.

Caine, (who I am sorry to say is in very poor
health just now), was somewhat comforted by
the fact, that on Thursday afternoon, a huge
crowd of specially invited clergymen of all de-
nominations went to see The Christian and pro-
nounced it a most useful sermon.

To add to the somewhat disturbing features
of the week Beerholm Tree, in the course of a
long interview in Monday's Daily Telegraph has
contrived to rub up the wrong way sundry im-
portant play producers and playwrights. Even
dramatist Parnis, (who of course is not one of
the mere playwrights), has, contrary to his
usual custom, rushed into print in a somewhat
sneering tone regarding Tree. I quite believe
that Tree intended no special all-in in any
personal sense, but his remarks as to the auto-
cratic methods of certain producers and play-
wrights have certainly caused much gory ink-
shed. As I write, sheafed letters are still
pouring in and something will evidently come
of this. But in the words of this sanguinary
snipe, Sim Tappartit, "I hope it mayn't be
human gore."

To add to the week's discomforts, Mrs. Arthur
Collins (who as you know is an American citizen,
raised in the glorious climate of California), had
the misfortune to have had £500 worth of jewels
stolen from her private box during last Wednes-
day's Repetition Générale of the new Drury
Lane play The Sins of Society. I am sorry for
this trinket-tragedy in more senses than one for
of late years we have been nurtured in the belief
that jewel losses are reserved for actresses only.
But let that pass! I hope that this charming
lady will soon recover her precious gems.

As regards the aforesaid Drury Lane drama, I
am glad to be able to chronicle a complete suc-
cess. Like the above-mentioned play, The Chris-
tian, it is somewhat sermonic in character, de-
nouncing with no uncertain denouncement the
prevailing craze for bridge and other dangerous
gambling, not forgetting the old, old habit of bet-
ting on the turf. As a rule the story of the
Drury Lane drama is not of very great moment,
for whatever story the authors may devise—and
in this case Authors Cecil Raleigh and Henry
Hamilton have devised a strong one—has to be
carved and cut about in order to provide huge
sensational scenes for this huge and wonderful
mechanical stage.

As regards the story, then, it is perhaps enough
to say that it revolves around a very gambling
young lady aristocrat, who being involved in
thousands of pounds of card-playing debts, is
lured into a jewel pawning fraud which of course
involves others besides herself, especially the in-
nocent military hero. Happily the comedy scenes
are much stronger and better written than
usually is the case in this kind of drama, and
these excellent humorous passages have the great
advantage of being acted by those two fine com-
edians, Albert Chevalier and Fanny Brough. With
the exception of the gambling heroine (who sub-
sequently repents, not so much in sackcloth as
in silks and satins) and the incisively drawn
character of a West End money lender, the char-
acters are not too over-crowded with acting op-
portunities. Thus Lyon Harding, who has done
the work in Shakespearean and "legitimate"
specialty, has a part many sizes beneath his
merits. Constance Collier acts with some power
and with some pathos as the bridge-playing and
horse-racing heroine, and Oscar Adye makes the
histrionic hit of the piece as the money lender.

The great sensation scenes, depicting respect-
ively Longchamps, during the running of the
Paris Grand Prix; wonderful Thames weir ef-
fect, and an enormous mechanical thrilling situ-
ation showing the wreck of the troop ship
Brachy Head (meant of course for the ill-fated
Hirshhead of years ago), have never been sur-
passed even on Old Drury's famous stage. Alto-
gether, I may predict with safety that this mam-
moth playhouse is in for another big financial
success.

I am glad to chronicle also that apparently
(to judge from the present state of the busi-
ness) financial success is in store for the brilliant
H. V. Edmond's new comedy, Under the Green-
wood Tree, which the beautiful Maxine Elliott
has just produced at the Lyric. In spite of all
the claimants to the title, you will see that the
name has been retained, which, for my own part,
I think it is rather unfair to some of the claim-
ants. But no matter. It is enough for the pres-

ent purposes to report that the play was re-
ceived for the most part with every token of
approval from an audience which, as a whole, is
composed of nearly all the Americans
lately in London, included large contingents of
your native citizens.

As the aristocratic heroine, who goes out with
a caravan and pretends to be a gypsy, the lovely
Maxine looked lovelier than ever. She was also
in her best acting form, giving much archness
in the several delicately written love scenes, etc.,
provided by the clever author. The horrible
lover was admirably done by Charles Cherry,
and the other characters (some of them having
very great histrionic opportunities) were ade-
quately sustained by Mary Jerrard, Eric Maturin
and T. Gideon Warren, who can on occasion
write plays as well as he can act.

With regard to the various criticisms of Henry
Arthur Jones' new play, The Hypocrites, I must
say after a close study of the play, that they
seem to come out more fairly and more
evenly balanced than has been the case with ear-
lier notices of the work. The question is whether
The Hypocrites will achieve big financial suc-
cess (to say nothing) with the question as to
whether the story, brilliantly treated though it
is by H. A. J. will not prove rather trite for
the better class experienced playgoer. It is the
story of many and many a play—a story that
abounds, too, in melodrama—to which class of
work certain stronger scenes in The Hypocrites
approaches ever and anon.

Of course, as ever, this really gifted if some-
what lectured dramaticist shows two things most
strongly. One is that technically he is still a
master of his craft, writing characters that
"act" splendidly. The other is that my
esteemed friend Jones shows that he is as earnest
as ever on the side of morality. There have
been times when I have not by any means agreed
with the methods he has adopted for pointing
a moral in his plays—and I have said so with no
uncertain say. In The Hypocrites, however, I
am glad to note the return of the more Chris-
tian method he adopted in Saints and Sinners,
The Silver King, The Middleman, Mrs. Dane's
Defense and other fine dramas, as compared with
the more skeptical and sneering manner in which
he treated the highest issues in such plays as
Judah, The Tempter, Michael and His Lost Angel,
The Masqueraders and other works. Doubtless
well meaning but certainly not too worthy of so
distinguished a dramatist.

The character of the Clergyman-hero, Edgar
Linnell, although just a little preachy here and
there, is conceived in the true spirit of practical
Christianity, the Christianity of Maurice, Kings-
ley, Robertson, of Brighton, and Ruskin, whose
works are evidently all well known to Jones. A
tender touch of the unobtrusive effect of a true
heart-religion is shown in the character of Helen
Plagenet, the fiancée of the sometimes detestable
cad and coward Leonard Wilmore. The charac-
ter of the betrayed and deserted girl, Rachel
Nere, is also artistically drawn. Indeed, the
above-named three characters (say four, taking in
the smug and selfish vicar) are in Henry Ar-
thur's best and most natural manner, and for
these alone, with their pointed realistic dialogue
(not to mention other merits) The Hypocrites
deserves to succeed.

I feel, however, and I am not alone in the
feeling, that most of the other dramatic per-
sonae, such as the very extreme mother of the
cad-coward (Mrs. Wilmore to wit), also the
cad's popper, likewise the Baronet, and that
highly amusing artful devil Lawyer Viveshah are
all rather overdrawn, too highly colored—too
theatrical as it were. Not to put too fine a
point upon it, too many of the characters in
The Hypocrites are of a stilted, unpleasant
kind and I could find it in my playgoing heart
to wish that Jones had leavened the dramatic
personae of this somewhat conventional, but
otherwise brilliant play, with, say, a few rather
more sympathetic or worthier folk. Or say
even with another truth teller or two—for ex-
cept in Jones's other melodramatic play The Liar
I have seldom met such a lot of economists of
veracity in one single stage.

In due course Ellis Jeffreys and her husband,
Herbert Sleath, will start a season of their own
at the new and yet unopened theatre next door
to the Hicks' Theatre, in Shaftesbury Avenue.
This theatre, just secured by J. E. Vedrenne (of
the celebrated Vedrenne and Barker Court The-
atre management) has had many names given
to it of late, including the King's, the Piccadilly,
the York, the Crown, and worst of all, the Cen-
tral. This foolish name was, however, changed
last night for that of the Queen's, which is far
better. N. B.—The fair Ellis Jeffreys will start
proceedings at the Queen's with a new comedy
written for her by Madeline Lucette Ryley and
entitled The Sugar Bowl.

In my next I must give you some more de-
finite account than I am able at the present mo-
ment of The Gay Gordons, which Presenter Froh-
man has just presented at the Aldwych Theatre.
For the present I may tell you that the book is
by Seymour Hicks, the lyrics by a large number
of hands, and the music by Guy Jones. The re-
ception was somewhat marred by the blattancy
of some few bores, who were promptly fired
out, as you say in America, borrowing, of course,
the phrase from William of Stratford-on-Avon.

The only theatrical features looming in the
near future are (1) Edward Clifton's revival
of The School for Scandal at the St. James's to-
night; (2) the aforesaid Savoy reopening; (3)
the return of The Follies to Terry's Theatre next
Wednesday. But the following week. Ah, you'll
see!

THE SPIDER'S WEB PRODUCED.

The Spider's Web, a new modern drama by
"John Hutchins," is produced at the Rochester,
N. Y., on Sept. 19, with Sarah Truax in the lead-
ing role of Claudia Deering. The remainder
of the cast was as follows: Deering,
Catherine De Berry; Amelia Simpson, Marion
Brooks; Sophie Simpson, Florence Weston; Miss
Barnea, Marie Lantes; Geoffrey Curtis, Edwin
Mordant; Bruce Carter, Frank Dehum; Dr. Kin-
g, C. Appel; Mr. Ramsell, J. T. Challice; Mr.
Constant, Charles James; Bangs, Clinton May-
nard. The name John Hutchins is said to be
a nom de plume of Mrs. Doré Lyons, a well
known New York society woman.

NEW PLAY FOR DIXEY?

It was reported last week that Henry E. Dixey
is to star under Shubert management in a new
play entitled The Heart of a Fool. Walter N.
Laurence claims the right to Mr. Dixey's ser-
vices pending the litigation between them in
relation to contracts. Lee Shubert has informed
Mr. Laurence that he will make no arrangements
with Dixey without consulting Mr. Laurence.

JULIA SANDERSON MARRIED.

Julia Sanderson, now playing Peggy in The
Dairymaids, and James Todhunter ("Tod")
Sloan, the once famous jockey, were married at
New York City on Sept. 21 by the Rev. Henry
Marshall Warren. Mabel Gibson was bridesmaid
and William Shear best man. Mrs. Sloan will
continue on the stage.

SAID TO THE MIRROR.

LOUISE DE LECHE: "I wish to thank the many
friends in the profession for sympathy and con-
dolences sent my brother, Fred E. Le Conte,
and myself at the time of the death of our
mother, Mrs. Delian Le Conte."

NEW THEATRES AND IMPROVEMENTS.

James L. Long has signed contracts with
Charles V. Edes to start building a new theatre
at Oyster Bay, opening Christmas or New Year's
Day and playing all the big attractions two
nights a week.

The new Dyersburg Opera House, Dyersburg,
Tenn., will soon be ready for its opening. Man-
ager M. H. Scott states that the new house,
which is now under construction, will have a
seating capacity of 600, and will accommodate
the best class of road productions. He has a
number of companies booked and predicts good
business for all. Dyersburg has a population of
6,500.

THE THEATRICAL OUTLOOK GOOD

A PROSPEROUS AUTUMN SEASON INDI-
CATED THROUGHOUT THE COUNTRY.

Managers of Travelling Attractions and Booking
Agents Pleased at the Prospect—Good Offerings
Well Patented, While Enterprises That Are
Misrepresented Get the Cold Shoulder—The New
Southwest a Growing and Promising Territory.

Reports received by THE MIRROR from different
parts of the country, and opinions expressed by
various routing agents and New York managers
of travelling attractions, in reference to the con-
dition of theatrical business outside of New York
City, and, on the whole, favorable for a pros-
perous season.

Nowhere is there any evidence of business de-
pression. Good attractions are drawing good
business, and if poor business is reported in in-
dividual cases there is generally an excellent
reason for it. House managers and the public
are less than ever inclined to support companies
that do not give satisfying performances. An
instance in point is reported from a town in one
of the Middle States. A musical comedy com-
pany was booked in a certain one-night stand
theatre and advertised to carry a big production
and forty people. When the company arrived
the house manager was at the station, and was
astonished to observe that the baggage consisted
of one drop and seven trunks.

"Is that your baggage?" he asked, hunting up
the company manager.

"Yes. Some of our people, you know, don't
carry trunks and—"

"That's enough. You needn't say any more,"

interrupted the house manager. "You can't play
my house. You can keep your seven trunks right
here at the depot."

"But," pleaded the traveling manager.

"There are no buts about it. I don't want
you," and the house manager hurried away to
notify his public of the cancellation.

While companies of the class referred to
above are not doing well on the road, attractions
of a better class are reporting good results—
nothing phenomenal, but generally profitable
business.

At the offices of Ernest Shipman, a representa-
tive of THE MIRROR was informed that all the
Shipman companies that have opened up to this
time are having uniformly profitable patronage,
indicating a good season.

At the booking office of Charles Burt, where a
number of one-night stand attractions have been
routed, information obtained was of a similar
nature. "Business in the one-night stands,"
said Mr. Burt, "is healthy and satisfactory. I
would not say that it is quite as good as it was
a year ago at this time, but it is up to the
average of the past few years."

J. J. Coleman, who controls a large number
of theatres in the West and Southwest, either as
part owner or booking agent, stated that his re-
ports were very good. "It is a little early yet
for the Southwest," said he, "but the few good
companies we have had down there have done
excellent business. I would not want to say that
the South this season will come up to the past
year, because 1906-07 was almost phenomenal.
Attendance at Southern and Southwestern the-
atres, which usually starts in well, but later
dwindles away to some extent, last season
showed no falling off at all till the very close.
This exceptional state of affairs I would hardly
expect to see repeated, but I see no reason why
we should not do as well as we have in any
season prior to the last one, and perhaps better.
From the West, particularly Oklahoma and In-
dian Territory, reports are very flattering. That
country is experiencing a wonderful boom, and
cities and towns are growing so fast that it is
difficult to keep up with them. And they are all
theatregoers out there. A town of 3,000 popu-
lation in the new West is a better theatre town
than some of 10,000, 15,000 or 20,000 in the
East. Yes, this should be a banner season in
that part of the country."

Reports in reference to the East, the Middle
States and the Middle West are also of a favor-
able nature, being similar to those usually made
at this time of the year.

PUCCINI'S AMERICAN OPERA.

Contracts have been signed between Giacomo
Puccini and David Belasco whereby the composer
is to use The Girl of the Golden West as the li-
bretto from his American grand opera. Negotia-
tions to this end have been under way for some
time. It is understood that the text of the play
will not be changed.

GOSIP.

Mr. and Mrs. Thomas Robb, Jr. (Janet Priest),
have been spending their honeymoon at Pos-
tawamunga, I. I. Miss Priest has obtained her
release from her contracts with Alfred E. Aarons
to play in His Honor the Mayor and Yama. A
play is being written for her, in which she will
appear under her husband's direction.

The Philharmonic Society, of which Andrew
Carnegie is President, has signed contracts with
H. E. Johnston for the appearance of Jean Ger-
ardy at two of the society's symphony orchestra
concerts in Carnegie Hall, Feb. 7 and 8.

The brass instruments have been banished from
the orchestra at Daly's Theatre, and string in-
strumentation with organ accompaniment substi-
tuted.

Nance O'Neil has postponed the opening of her
season for a month. It is probable that she will
appear in an entirely new play instead of His
House in Order.

The Man on the Case was withdrawn from
the Madison Square Theatre last Saturday night
and sent on the road. The theatre will remain
closed until October, when The Coming of Mrs.
Patrick, a new play by Rachel Crothers, will be
produced.

Alma Hearn, who is starring through the
South in Packard and Long's production of No
Mother to Guide Her, is having a new play writ-
ten for her for next season and will again tour
the South under the same management.

J. J. Coleman was notified last week of his
election to the thirty-third degree in Masonry.
He is a member of Pacific Lodge, of New York
city.

The first performance of The Merry Widow
was given at Syracuse last night, Sept. 23.

Charles Wheelock and Lillian Booth, both of
the Kate Barton's Temptation company, were
married at Terre Haute, Ind., on Sept. 11. Flor-
ence Johnstone and Neil McLeod acted as brides-
maid and best man, and the company gave the
couple a reception after the performance.

Louise Mac Donald, who has appeared in
many musical comedies, went to Trenton, N. J.,
last week, and at very short notice played the
part of Bingo in The Blue Moon. She will re-
main with the company the entire season.

The Movers, which was withdrawn from the
Hackett Theatre last Saturday night, is to be re-
written by the author, Martha Morton, and tried
again later in the season.

The Aborn Opera Company will occupy the
Lincoln Square Theatre, beginning on Oct. 14,
for the remainder of the season. The opening
bill will be Robin Hood.

Lloyd M. Bingham was arrested in Washing-
ton Sunday for speeding an automobile along
Pennsylvania Avenue. He gave bail for his ap-
pearance at Police Court Monday.

Paul Wilstach, who was press representative
for Richard Mansfield for a number of years,
has decided to leave the theatrical business and
devote himself to literary work.

Perritt Maxwell, formerly art and dramatic
editor of The Cosmopolitan, has contributed to
the October number of Pearson's Magazine an
article on the work of Frederick Remington, by
President Roosevelt.

THE STOCK COMPANIES.

News of Various Organizations and Their Actors
Here and There.

Ines Plummer is pictured above with a big
Teddy Bear handed over the footlights to her
while she was playing with the Vaughn Glaser
Stock company at the Euclid Garden Theatre,
Cleveland, O. Miss Plummer is a daughter of
C. H. Plummer, manager of the Grand Opera
House, Syracuse, N. Y.

The Barry-Burke Stock company opened its
season and that of the new Dauphine Theatre in
New Orleans, La., on Sunday afternoon, Aug. 25,
in Owen Davis' Western drama, The King and
Queen of Gamblers. The house full sign was out
for both matinee and night performances, and
hundreds were turned away. The play and com-
pany made a decided hit, and the press of New
Orleans were unanimous in their praise of the
stock company. Henry Greenwall said to Man-
ager Barry that it was the smoothest first per-
formance and the best all around company that
he had ever seen in any of his houses during
his many managerial years. Frank Burke as
Jack Diamond added to his laurels as a stock
leading man and won many new friends. Lillian
Bayer was heartily received and well remembered
with floral tributes and presents. Thomas B.
Findlay received quite an ovation on his first
entrance. He is quite a New Orleans favorite.
The others of the cast are destined to become
popular.

The company playing at the Forepaugh The-
atre, Philadelphia, is known as the Middleton
and Barber Stock company, and not as the
Forepaugh company.

The Winnipeg Stock company presented Are
You a Mason? to capacity last week, with George
Allison as Frank Perry. This week's bill is The
Royal Family.

The Mack-Leone Stock opened its Fall season
at the Lyceum Theatre, Duluth, on Monday, Aug.
26, with The Prisoner of Zenda to big business.
Last week the company produced for the first
time on any stage Willard Mack's own drama,
Sage Brush, which seemed to please the patrons
immensely. The company remain in Duluth un-
til Jan. 1908, when it returns to St. Paul for
the Spring and Summer season.

Henry C. Mortimer, while out of the cast of
Ye Liberty company, Oakland, Cal., week of Sept.
9, spent a few days at Hotel Del Monte, near
Monterey.

PROFESSIONAL DOINGS.

A performance of The Hunchback of Notre
Dame was given at the Lexington Opera House
on Sept. 21 by the Eureka Dramatic company.
The members of the society were well up to the
standard set in other productions.

Seven members of the Himmelein Stock com-
pany and four members of the company playing
at the Star Theatre, Muncie, Ind., were initiated
into the local lodge, T. M. A., last week. From
the Himmelein company were Florence Wragland,
Charles Karmoun, George E. Kulp, Mr. and Mrs.
R. F. Himmelein, and Mr. and Mrs. Richard
Simons, and from the Star were Mrs. C. R. An-
drews, Mr. and Mrs. James Black, and N. L. R.
Sawyer.

Will Reed Dunroy, formerly ahead of Coming
Thro' the Rye, is now acting manager of the
Walker Opera House, Champaign, Ill., during the
sickness of Samuel Kahl.

The management of the Metropolitan Street
Railway has granted the request of Oscar Ham-
merstein that the Thirty-fourth Street cars stop
at the door of the Manhattan Opera House at
request of passengers.

Mrs. Katharine C. Fay and her daughter, Irene
Ackerman, have left Connecticut and are now at
Atlantic City.

Helen Blye is still at St. Francis Hospital,
Hartford, Conn., and is not with the Grace Com-
mon Opera company.

Frederick Thompson sailed for Europe last
Saturday on the Lusitania. He and Mrs. Thomp-
son will arrive in an automobile tour while abroad.

The Gallies' Victory, Henry Arthur Jones'
latest play, was given for the first time on any
stage at Rochester, N. Y., last night.

Carolyn M. Huestis is playing the role of Lisa
in The White Hen, during the absence of Dorothy
Russell, who replaced Lotis Faust. Miss Huestis
made an instant success in the role and has been
put under contract to have an important part
with Louis Mann next season.

John E. Keiler has resigned from the cast of
A Modern Lady Godiva and will leave the com-
pany at the end of this week.

Ruby Ross and John G. Brammell, both mem-
bers of the Trapham Stock company this Summer
and now with Jessie Mae Hall in The Cutest Girl
in Town, will be married on Sept. 25 at the home
of Miss Ross' mother, Mrs. Fred Ross. Miss Ross
is a niece of Lillian Russell and of Mrs. Suzanne
Westford. Mr. Brammell is an English actor
and was at one time connected with The Mynna.

Wells Hawk, the Friar Abbot, collapsed at his
desk Saturday from overwork and the heat. He
was taken to a hotel, where he remained until
Sunday afternoon. By that time he was able
to go to his home on Long Island.

Oscar Hammerstein has taken possession of
the new suite of living rooms fitted up for his
use by his son, Arthur, during the past Summer
in the Manhattan Opera House. Mr. Hammer-
stein likes to be near his business, and for sev-
eral years has lived in a small room in the Vic-
toria Theatre. His son did not think this was
in keeping with his father's importance as an im-
presario, and accordingly set to work to provide
more comfortable quarters. The new apartments
consist of a reception room, bedroom, music room
and bathroom, with marble busts of famous com-
posers on pedestals and pictures of noted singers
on the walls. Mr. Hammerstein was delighted,
but declared that it will take him some time
to get used to his luxurious surroundings.

The Circle Theatre is dark this week, prepar-
ing for a complete revival of From Across the
Pond. The play will be condensed into two acts.
New songs will be added, Barney Bernard given
more opportunities and several new people en-
gaged. Adolf Philipp will not be in the cast.
The house will reopen on Sept. 30.

wardrobe mistress. Han Wang, Tony Taly, Ed
Wyckoff, Lew Kelly, Robert Evans, Abe Friedla
Richard Barry, Harry Pavant, Ed Olinore, Carol
Hooker, Mae Killeymore, Lulu Taly, Helen Ch
the, Leona Burns, Jack, Joe Moore, Marie L

NEW YORK THEATRES.

SAN FRANCISCO.

The Milan Opera Company—Shore Acres Revived—Melodrama—Notes.

Three thousand people witnessed the closing performance of the Milan Opera co. at the Castro Theatre 11. Aida was the bill. Giuseppe Pizzoni as Amoruso scored heavily. In addition to possessing a rich, resonant voice, which shows thorough cultivation under a good method, he displayed great histrionic ability. Maria Gonsini in the role of Aida, as the character of the opera, was up to expectations. The house, Signor Wollman and Maurer, was also satisfactory. The chorus sang well, which is about all that is expected of Italian choruses, and the orchestral half of which is a masterpiece, did excellent work under the leadership of Agide Jacchia, who is a pupil of Mascagni's. Lucia was the bill 12, with Adelina Padovani as prima donna. Padovani's singing was better than her acting. Her rendition of the mad scene, however, brought forth much enthusiastic applause. For an encore she sang a cadenza with a Suite oblique, again meeting with marked appreciation. Angelo Parisi as Edgardo suffered by comparison. Mascagni in the role of the composer was equal to good advantage. Adelfo Paoletti, who was here last season, gave the part of Henry Ashton excellent vocal treatment. In La Traviata, produced the following evening, two new artists were introduced—Alessandra Arcaudi and Ester Ferrabini—both of whom made a most favorable impression. Next week will be devoted to La Boheme, Rigoletto, and Traviata.

Shore Acres was the attraction at the Alcazar 9-15 to big business. With but six days of preparation and the stage manager appearing in the leading role, the smoothness with which the opening performance went was little less than marvelous. As Michael Berry Fred J. Butler was featured, which distinction he very justly deserved. Aida Bolander as the housewife in the play, played more convincingly than she has heretofore been credited with. Others in the cast who contributed their mite toward the success of the production were Louise Brownell, Will R. Walling, John B. Maher, A. Bert, Wessie, Ernest, and Walter. The settings and accessories were elaborate, and the furnishings and accessories appropriate. Next week, On Paris, when Bertram Lytell makes his reappearance and Trala Lawton makes her initial bow as new leading woman. Jennie Butler in the Bishop's Carriage closed a successful two weeks' engagement at the Van Ness 14. Prince of Piles 14. Kerman Cripps and Ernest Howell's Players in A Broken for Liberty, drew good patronage to the Castro 9-15. Never Too Late to Mend 16. Uncle Tom's Cabin did a good second week's business at the Novelties 9-15, which ends the season of stock. The Three of Us 22. An interesting programme was rendered at the symphony concert given by Prof. J. Fred Wolfe and the University of California Orchestra at the Greek Theatre, Berkeley, 12. Among other numbers were the Fourth Symphony of Beethoven and the Rubenstein ballet music from Prometheus. The Ringling Brothers' Circus had its huge tents pitched at Twelfth and Market streets, where it is doing a capacity business. The show is bigger than ever and carries many excellent features. HARRY R. DE LARAU.

LOS ANGELES.

An Old Theatre Under a New Name—The Prince of Piles—Notes.

On 2 the Northwestern Theatrical Association, lessees of the old remodeled Casino, later known as the hoodoo Hotchkiss Theatre, and now called the Los Angeles Theatre, opened their doors to the public with quite a capable production of Dolly Varden, given by the San Francisco Opera co. In the cast are such favorites of the North known as Arthur Cunningham, Eugene Wiener, Charles F. Bates, George Kunkel, Fred Rogers, Charles Brewster, Adli Hommel, Maude Bonny, Lillian Raymond and Eugene Pollard. The Singing Girl was given in a capital manner during week 6-14. It has been years since we have seen Alice Neilson in this fetching comic opera, and those who were so fortunate in the days past were the early and exclusive witnesses. When Johnny Ormes Marching Home will be staged 15-21. Henry W. Savage's excellent production of the ever popular Prince of Piles opened a week's run at the Mason 9-14, playing to excellent business. The co. contains Don Mason, Edward Mora, Reba Dale, Octavia Burke, and Vera Stanley. Coming next week will be in the Bishop's Carriage. During week 2-8 the Belasco force has been making quite a hit in The Taming of the Shrew, the entire cast appearing to excellent advantage in this famous comedy. The Primrose Path 9-15 gave another opportunity for Blanche Stoddard to display her accomplishments and her abilities as a leading lady who will continue to hold her audience from week to week. The play is a strong one, in morals and otherwise, and was remarkably well staged. Lewis Stone, Harry Glazier, and William Yerrance doing some excellent work. The Mills of the Gods next week. The Burbank Theatre has completed its second week of The Half Breed, playing the entire time to packed houses, and this, too, notwithstanding the fact that the play has had before several long runs. The Women in the Case is scheduled for 1-15. The Burbank offered to its patrons 9-14 The Woman in the Case. Mr. Beasley, Miss Hall, and Miss Gilbert made the most of their roles. The Dairy Farm will be the bill for 15-21. Carter's spectacular drama, Down Middle, was given a vivid and realistic rendering by the Ulrich co., that dean of all melodramatic cos., at the Grand Opera House 1-7. Never Too Late to Mend was the offering 8-14. All of the regulars sang some of the new songs, and doubtless they all found enough to satisfy their respective tastes. The Ulrich co. gave it in a capable manner and will be seen in Nine Nellie Went Away the coming week. Interest is manifested in the new approaching season of grand opera to be given by the Lombardi Opera co. at the Auditorium. Judging from the list of principals as made known upon their arrival in New York a few weeks past, we should look forward to a month's treat of real music. The Los Angeles Chapter of the American Institute of Bank Clerks is preparing for a monster minstrel show to be given at the Auditorium some time during the first part of October. Judging from their programme, as now prepared, the show will have much to attract.

Work on the Hamburger fireproof theatre being erected for Oliver Morosco is progressing most satisfactorily, as is also the work on Blackwood and Wilson's new home for advanced melodrama, which will be located on Main Street, opposite the Belasco Theatre. DON W. CARLTON.

DETROIT.

Before and After—Low Dockstader Packs the Lyceum—Melodrama—Notes.

An appreciative audience gathered at the Detroit Opera House 18, and endeavored to dissect the Dittichstein farce, Before and After, to analyze the agile acting of Leo Dittichstein. If unvarnished laughter and demonstrative applause are a fair substitute of success, this three-act engagement should be given a record. The character work of Edward Durand and Kenyon Bishop was a strong feature, and able assistance was rendered by Aubrey Beattie, John Arthur, James du Rang, G. M. Redon, Hazel Chapple, Melba Butler, Madeline Lowell, Mabel Flindley, and Helen Long. The Top of 't World 19-21, the new comic opera, was a strong feature, its first local presentation, with little Anna Laughlin, a Detroit favorite, in the principal role. George Washington, Jr., 22-23. That promiscuous been satire and whimsical philosophy, Low Dockstader, brought forth the S. R. O. sign at the Lyceum week of 15-21, and opened and all refrained from depicting the decadence of minstrelsy. This season's production is well staged and ably executed. Wine, Women and Song 22-24. In the well-balanced bill which Manager Moore has provided at the Temple Theatre week 16-22, tabloid minstrelsy is visible, and George H. Primrose again accentuates his title to being one of the dancing wonders of the world. In two weeks Mr. Primrose will begin his season's tour in the old way of a complete minstrel show, opening at Rockford, Ill. The current week marks the formal opening of the Winter season of vaudeville at this cozy theatre. Next week, Lucille Muihall, the Oklahoma girl, who was guide for President Roosevelt on his Western trip, will prove a sensational headliner with her ranch boys and her horse. A Race Across the Continent is filling the Whitney Theatre with lovers of melodrama, week 15-21. The Rocky Mountain Express 22-24. At the Lafayette the Lafayette Players are gaining friends by their earnest efforts to provide clean, legitimate entertainment. The Ralph Stuart drama, By Night of Sword, 15-21 was well received. The Girl With the Green Eyes 22-24. Angela Bolander, leading lady of the Lafayette organization, is set for the effects of a fall, and has gone to Chicago for medical treatment. The City Sports, newly gowned by the able Mrs. Christie Sherridan, augmented by the appearance of Detroit's own, Tommy Burns, drew crowded houses 15-21. The attraction at the Avenue to Williams' is special 15-21. RYAN A. MARONI.

JERSEY CITY.

Opening of a New Theatre—Fashionable Gathering—Academy Doing Well—Gossip.

The new Majestic Theatre, under the management of Manager Frank R. Henderson, also of the Academy of Music, took place 18 before a house crowded with the fashionable and business people of the city. The house is the most modern and elegant of its kind, and has a seating capacity of 2,500. A commodious vestibule is divided by swinging doors from the main lobby, which is 25 feet wide, finished with Tarras flooring and Italian marble wainscoting. The lobby is a story up very handsomely and an 8-foot stairway leads to the first balcony. The dome is done in taste of pale blue, delicate rose and ivory, while French Renaissance decorations prevail. The walls of the auditorium are done in imperial red, and to the left of the orchestra floor are the ladies' parlors, which are richly furnished. Only two pillars are in the entire house, and these extend from the orchestra floor to the roof and support the two balconies. The accommodations on the orchestra floor include a coat room and lavatories, equipped with hot and cold water. The theatre is well supplied with exits. The main floor has seven, the first balcony six and the second balcony an equal number. There are twelve entrances to the house. The stage is 30 feet long and almost 50 feet high to the gridiron. The fly galleries are 30 feet above the stage level and the space between them is 34 feet. A large screw painting frame is part of the equipment. The stage lighting consists of a gridiron 3 feet long and 10 feet high. The dressing-rooms are contained in a three-story brick building separated from the theatre proper by a wall. Hot and cold water basins, plate glass mirrors and electric lights are a few of the comforts furnished for the performers. The walls are fireproof, and automatic closing doors cut off the theatre proper from the stage. A silk plush curtain is used besides the asbestos. Many congratulatory telegrams were received by Manager Henderson on the opening night. George Sturges and co. in The Masque Man was the attraction 16-21, to good business. As a musical comedy it is the poorest attempt ever seen here. The scenery, costumes, music and co. are all right, but the play itself is very bad. Carrie Webster as the heroine, Miss Sturges as the sheriff is capital, and Elsie Pearson as Fluffy is good. The chorus is good and worked hard to please. Frank Colton and his daughters were introduced in the second act, which is supposed to be a circus interior, and his act was his. Buster Brown 22-28. The Ninety and Nine 30-Oct. 5. Marion Ballou in The Little Organ Grinder drew good houses to the Academy of Music 16-21 and gave satisfaction. The Way of the Transgressor 22-28. The Showmaker 30-Oct. 5. John E. Langbehn, stage carpenter of the Majestic Theatre, has a crew of ten men. L. V. Hardcastle is the head sub. The local ladies of Elks and T. M. A. sent congratulations to Manager Frank R. Henderson at the opening of the Majestic Theatre 18, accompanied by floral emblems. James Byrnes, son of M. J. Byrnes, who has been in advance of the Eight Ball co. for many seasons, is a valuable member of The Little Organ Grinder. Willie McKenna, who wrote the music for The Masque Man, was a visitor here at the Majestic Theatre 18, when the new house opened. The main part of the music is good. WALTER C. SMITH.

SEATTLE.

Salome Jane—Secretary Taft at the Grand Opera House—Notes.

At the Grand the attraction was Salome Jane 9-14, matinees 11 and 14, which played to medium and large houses, and proved to be interesting and enjoyable. It was presented with an eye to realistic effect. Jessie Hunt in the title role was skilful and effective. Florence Gerald as Lisa Hendrix, a faithful portrayal of the character; Stettinwood Allen made a very interesting Colonel Starbottle, and the rest of the support was first class. Cyril Scott in Prince Charming 15-21. At the Seattle Uncle Josh Perkins 9-14, matinees 11 and 14, drew audiences that ranged from large to S. R. O. Burt Hodgkins in the title role was all that could be desired. Grace Youth was convincing as Aunt Perkins, while Utaline Hildebrand as Raggy, a juvenile character, showed that she possesses a talent for acting, and during an interlude executed a cakewalk, in which she very cleverly presented different national characteristics, a feat which won her the hearty applause of the audience. The rest of the support was adequate. Little Johnny Jones 15-21. At the Lyric the Elms Musical Comedy co. presented their popular production, Deep-Water, 9-14, with matinees 11 and 14, which was played in the usual lively and artistic manner characteristic of this co., drawing large audiences, which thoroughly enjoyed the performance. Frances Gray is a clever and successful actress and an excellent dancer, and made a very acceptable Maud Wile. J. W. Clifford, who cannot easily be surpassed as a comedian, was very entertaining in the character of Rudolph Snatch. The co., which has visited us three times within the last year, has no more to say, and its standard of efficiency is still maintained. The chorus girls, who are not wanting in beauty, won an ovation in the cowboy dance. For Mother's Sale 15-21. At the Third Avenue Theatre the Charles A. Taylor co. gave a very good performance of Under Two Flags 9-14, which drew large audiences. (One night, 12, being not apart as a benefit to the striking telegraph operators and their families.) In the character of Clarette Laurette Taylor was afforded a good opportunity to show to good advantage all her latent talent and theatrical ability, of which she possesses a large share, and her performance was well defined, natural and complete. Frederic Clarke as leading man was well received, and the rest of the co., augmented by a few new members of considerable ability, rendered good support. Same co. in Around the World in Eighty Days 15-21. Owing to an unforeseen delay in the completion of the Moore, the attractions booked for that theatre will be transferred to the Grand. The Seattle will take care of these and for the latter, the production that would otherwise have appeared at the Seattle will be seen at the Lyric. This arrangement seems into effect 15. Secretary Taft addressed an audience of men at the Grand in the afternoon of 15. This meeting was held under the auspices of the Y. M. C. A., and every seat was filled. He delivered another address there on the following day, and later in the week departed on the steamer "Albatross" for the Orient. BENJAMIN F. MERRICK.

MILWAUKEE.

The Man of the Hour—David Corson—Extravaganza—Notes.

The Man of the Hour opened a week's engagement at the Davidson 15 to large house. The play is especially interesting to the Milwaukee public on account of the negotiations carried on with Mayor Becker as a possible candidate for the post of the Mayor. The production is well balanced. Orrin Johnson plays the leading part in a manner very pleasing. Frances Ring plays the opposite part charmingly and in a sincere manner. Among the others in the co., deserving special mention are Robert A. Fletcher, Harry C. King, W. J. Denning, Bennett Southard, Mabel Van Buren, Kate Lester, Thomas Melghan, and Samuel C. Hunt. Brewster's Millions next week. David Corson is holding the boards at the Alhambra and opened 15 to very good business considering the extremely hot weather. The play was presented by a good co. Frank Gibson, a young actor of promise, takes care of the title-role excellently, playing in a subdued style and never allowing himself to be carried away by mere bravado. Beatrice Noyes plays an emotional part with careful attention to detail, but would be more pleasing if she did not strain so hard for effect. The other characters are well played, and in the foreground appear L. F. Hill, Walter Fabian, George Lester Woods, and Jeannine Woods. F. A. Locke contributes a good hit. The play is staged in an adequate manner, and the scenic equipment handsome, especially the third setting. Puff! Puff! next week. The Original O'Brien opened a week's engagement at the Bijou 15 and pleased good houses. Bedford's Hope next week. The Empire Burlesques are at the New Star this week and opened 15 to crowded houses. Harry Bryant's Extravaganza co. held forth at the Gayety and opened 15 to audiences who seemed to be well pleased with the entertainment offered. A. L. ROBINSON.

OMAHA.

The Hair to the Hoar—The Royal Chef—Comic Opera—Notes.

The Hair to the Hoar was the offering at the Boyd 15-18, which was well presented and well received. The Royal Chef opened a half week engagement 15 to a good house. The co. is a large one, and the general result is entirely satisfactory. We are promised The Yankee Rouser 19-21 and Ross Stahl 22-24. At the King The Burlesque opened a two night engagement 15, playing to capacity at both houses. The place is given a good presentation. The Lady Birds 17, 18. Nellie, the Chick, 22, 23. New Century Girls 24, 25. The Cat and the Fiddle 26-28. J. R. RINGWALT.

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NEW ORLEANS.

The Season Well Under Way—Mock Companies—The Clansman—Notes.

With the exception of the Shubert and French Opera House the nine theatres of this city are doing business, and notwithstanding the warm weather, the season can be said to be in full blast. McFadden's Fats paid its annual visit to the Crescent Theatre 15-21. Thomas A. Hearn was the principal fun purveyor in the cast, and made quite a hit. The supporting co. was fair. Yorks and Adams 22-28. The Barry-Burke Stock co. at the Dauphine Theatre put on Under the Russian Flag 15-21. As usual, Lillian Bayer and J. Frank Burke, in the principal roles, were more than acceptable, and Blanche Hershaw and T. J. Findlay deserve mention. The balance of the co. responded with its usual ability. Up York State 22-28. The Baldwin-Melville Stock co., under the management of Walter S. Baldwin, opened the season at Blaney's Lyric Theatre 15, presenting The Millionaire Detective. Maurice Freeman, who is the leading man of the co., made an excellent impression. Lucia Moore played the heroine part intelligently. Others in the cast were W. H. Murdoch, Raymond Menion, Harry Pollard, L. O. Hart, J. E. Echeverri, Hugh Gibson, John A. Lorens, William Delmar, Ross Evans, Monda Glendower and Linnie Montgomery. Parted on Her Bridal Tour 22-28. The Clansman, on its second visit to this city, was the feature at the Tulane 15-21. Some of the daily newspapers commented editorially on the play and the quality of the production. The attendance was good and the play intelligently enacted. The Umpire 22-28. Hlee and Barton Show was the drawing card at the Greenwall 15-21. Some good features are noticeable in the olio and the chorus displays an abundance of brilliant costumes, attractive faces and figures and sing harmoniously. Girl from Haver Land co. 22-28. J. M. QUINTERO.

TOLEDO.

Strongheart Draws Well—The Russell Brothers Well Received.

Strongheart 15-14 was probably the best dramatic offering the Lyceum has ever had. The co. was uniformly good. Ralph Stuart in the title-role was fine, and one of the best character bits we have seen was done by Francis Bonn as the old Indian, War Eagle. There was not a weak spot in the cast nor a dull moment in the entire piece. Capacity houses greeted the production. The Rays in King Canby filled the house 15-18. Johnny Ray's humor is catching and he has the whole house with him in no time. Grover Land, one of the catchers of the Toledo Ball Club, joined the co. here 18. His team mates and the public in general gave him a rousing reception. At Burt's the Russell Brothers made big houses screen 15-18. The Hired Girl's Millions gives both brothers a good chance and also the supporting co. Some good specialties were introduced. C. M. EDSON.

DENVER.

The Threes of Us a Big Success—Olga Netherstole—Melodrama.

The Broadway was filled at every performance of The Threes of Us the week of 9-14. The play was intensely interesting and finely acted. Mabel Cameron as Elly was particularly good in the stronger scenes. Good characterizations were given by Walter Horton, Henry Fearing, John Prescott, Jennie La Monte, and Elsie Scott. Olga Netherstole 16-21. The Fisher Opera co. had another big week, giving a very good production of The Strollers. The Hounders will be given the closing week, 15-21. Lost in New York pleased crowds at the Curtis. It is in New York next week. MARY ATKINS HILL.

DATES AHEAD

Managers and agents of touring companies and other persons who intend to present their companies in New York City, should send their names and dates of their coming to the office of the Dramatic Mirror, 100 Broadway, New York City, as early as possible, so that they may be included in the list of companies to be presented in the city.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON (Oakes and Gibson, mgrs.): North Platte, Neb., Sept. 24, Coyot 25, Hildreth 26, Minden 27, Strasburg 28.

A BREAK FOR LIBERTY (E. G. Underwood, mgr.): Olathe, Kan., Sept. 24, Salina 25, Sullivan 26, Vinton 27, Princeton 28, New Harmony 29, McLeansboro 30, Oct. 1, Mt. Vernon 2, Olney 3, Greenup 4, Marshall 5.

A CHILD OF THE REGIMENT (Chas. E. Blaney, mgr.): Olathe, Kan., Sept. 24, Salina 25, Sullivan 26, Vinton 27, Princeton 28, New Harmony 29, McLeansboro 30, Oct. 1, Mt. Vernon 2, Olney 3, Greenup 4, Marshall 5.

A CHORUS GIRL'S LUCK IN NEW YORK (Al H. Woods, mgr.): New York City, Sept. 23-28, Fall River, Mass., Oct. 3-5.

A COUNTRY KID (H. B. Whitaker, mgr.): Thorp, Wis., Sept. 24, Oshkosh 25, Hudson 26, Cumberland 27, Hayward 28, Ashland 29, Superior 30, Chgo. 31, Two Harbors 3, Eveleth 4, Virginia 5.

A DESPERATE CHANCE (W. C. O'Connor, mgr.): Galt, Oct. 1, Sept. 24, Bradford 25, Niagara Falls, N. Y., 26, Lockport 27, Dunkirk 28.

A GIRL OF THE STREETS (Bryan, Tex., Sept. 24, Meigs 25, Marlton 26, Taylor 27.

A MESSAGE FROM HELL (Herman, N. Dak., Sept. 24, Dickinson 25, Gladstone, Mont., 26, Miles City 27, Billings 28.

A MIDNIGHT ESCAPE (Fred Green, mgr.): Paterson, N. J., Sept. 23-25, Elizabeth 26-28, Philadelphia, Pa., 29-30.

A MILLIONAIRE TRAMP (Fred J. Bates, mgr.): Lexington, Kan., Sept. 24, Lawrence 25, Wichita 26, Topeka 27, Leavenworth 28, Ottawa 29, Emporia 30, Herndon 31, Salina 3, Oshkosh 4, Dorcas 5.

AN ARISTOCRATIC TRAMP (Eastern: C. Stockfield, mgr.): Elmore, Ind., Sept. 24, Columbus 25, Franklin 26, Greenwood 27, Camden 28, Troy 29, Richmond 30, Oct. 1, Middletown 2, 3, Springfield 4.

AN ARISTOCRATIC TRAMP (A. Kibbey and William, mgrs.): Yates Center, Kan., Sept. 24, Chautauque 25, Paterson 26, Sept. 27, Springfield, Mo., 28, Clinton 29, Nevada Oct. 1, Lamar 2, Carthage 3, Webb City 4.

A PAIR OF COUNTRY KIDS (Eastern: Jay Smith, mgr.): Chicago, Ill., Oct. 1, Sept. 24, Oshkosh 25, Vinton 26, Lincoln 27, Burlington 28, Stevensville 29, Oct. 1, Salineville 2, Toronto 3, Wellsville 4, Beaver Falls Pa., 5.

A POOR RELATION (Winchester, Ill., Sept. 24, Booneville 25, Greenfield 26, Carlinville 27, Litchfield 28.

A RACE ACROSS THE CONTINENT (Al H. Woods, mgr.): Pittsburgh, Pa., Sept. 23-28, Cleveland, O., 30-31.

A ROYAL SLAVE (Eastern: Clarence Bennett Co., Inc., mgrs.): Gary, Ind., Sept. 24, Centerville 25, Johnston City 27, Heron 28, Tamm 29, Marion 30, Murphersboro Oct. 1, Carbondale 2, Belleville 3, Nashville 4, Dahlgren 5.

A ROYAL SLAVE (Eastern: Clarence Bennett Co., Inc., mgrs.): Gary, Ind., Sept. 24, Centerville 25, Johnston City 27, Heron 28, Tamm 29, Marion 30, Murphersboro Oct. 1, Carbondale 2, Belleville 3, Nashville 4, Dahlgren 5.

A THOROUGHGOING TRAMP (C. H. Walker, mgr.): Centerville, Ia., Sept. 24, Ottumwa 25, Burlington 26, Ft. Madison 27, Quincy 28, Paris 29, Canton 30, Galena Oct. 1, Sterling 2, Tipton, Ind., 3.

ADAM MAUDE (Chas. Frohman, mgr.): Utica, N. Y., Sept. 27, 28, Toronto, Can., 30.

ADRIAN IN NEW YORK (J. J. O'Neil, mgr.): Williamsport, Pa., Sept. 24, Woonsocket, R. I., 25, Fall River, Mass., 26-28.

ANITA, THE SINGING GIRL (A. J. Spencer, mgr.): Memphis, Tenn., Sept. 23-25, Nashville 26-28, Louisville 29, 30, Cincinnati 31, Columbus 3, Cleveland 4, Detroit 5, St. Paul 6, Chicago 7, St. Louis 8, Kansas City 9, Omaha 10, St. Joseph 11, St. Charles 12, St. Mary 13, St. Ignace 14, St. Mary 15, St. Ignace 16, St. Mary 17, St. Ignace 18, St. Mary 19, St. Ignace 20, St. Mary 21, St. Ignace 22, St. Mary 23, St. Ignace 24, St. Mary 25, St. Ignace 26, St. Mary 27, St. Ignace 28, St. Mary 29, St. Ignace 30, St. Mary 31, St. Ignace 32, St. Mary 33, St. Ignace 34, St. Mary 35, St. Ignace 36, St. Mary 37, St. Ignace 38, St. Mary 39, St. Ignace 40, St. Mary 41, St. Ignace 42, St. Mary 43, St. Ignace 44, St. Mary 45, St. Ignace 46, St. Mary 47, St. Ignace 48, St. Mary 49, St. Ignace 50, St. Mary 51, St. Ignace 52, St. Mary 53, St. Ignace 54, St. Mary 55, St. Ignace 56, St. Mary 57, St. Ignace 58, St. Mary 59, St. Ignace 60, St. Mary 61, St. Ignace 62, St. Mary 63, St. Ignace 64, St. Mary 65, St. Ignace 66, St. Mary 67, St. 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THE VAUDEVILLE STAGE

NEW VAUDEVILLE ACTS.

AMERICAN, ENGLISH AND FRENCH NOVELTIES ON THE LOCAL STAGE.

William A. Dillon, Ida Fuller, The Modern Office Girl, Tom Jack Trio, Paradise Alley, Will Lester and Company, Rosina Cassell's Midget Wonders, Lucile Murger, the Six Idols, Gus Edwards' Rubie Kids, Ned Wayburn's Nightingales, Sisters Hypatia, Kate and Edward Lovitt, and the French Opera Company Make Up a Long List of Newcomers.

The following acts were seen in the New York theatres for the first time:

An Old-Style Farce.

Paradise Alley, one of several novelties offered at the Twenty-third Street Theatre, resembles the old-fashioned afterpiece used in the burlesque houses years ago. The scene is laid in an alley in New York, with a Dutchman on one side and an Irishman on the other. They put up jobs on one another in the good old "sure-fire" way, and of course the Dutchman's son is in love with the Irishman's daughter. Then there are the boys and girls of the neighborhood, who troop in every few minutes to help in singing choruses. It is all as old as the hills, though its authorship is credited to Addison Burkhardt. B. A. Rolfe is responsible for the music, and the piece was presented by the B. A. Rolfe company. It was staged by Harry Leonhardt, and his share of the work was well done. Max Reynolds played the Irishman and Lew Adams the Dutchman, both being conventional in the extreme. Annie Lloyd was the soubrette and Victor Foster was her "steady." In addition to these, there were four girls and three youths who did the chorus work. It would seem that the separation of Lasky and Rolfe has not benefited either. They were both represented in the Twenty-third Street bill last week with new productions that fell far below the very high standard set by them as a firm with the Colonial Septette, Military Octette and other fine acts.

A Transformation Act.

The Modern Office Girl was in the bill at the Twenty-third Street Theatre. The book and lyrics are by Arthur L. Robb, and the music by Fisher, Herbert and Collins. The piece was presented under the management of Schneider and Ferrandini, and was staged by Harry Leonhardt. Vaudeville is surely becoming important when it takes seven able-bodied men to put on a twenty-minute specialty, to say nothing of the performers, who numbered eight in all. The skit is in three scenes, showing an office, a factory room and the parlor of a millionaire's home. The changes of scenery and costumes are accomplished with great celerity, and the one from the factory to the parlor is startling. There is a little dialogue and a good deal of singing and dancing. Maude Emery was the principal dancer and did very nicely. Marguerite Farrell had most of the singing to do and made a fair impression. Beth Harrison, Eva Poole, Bonnie Raymond, Le Roy Frederick, William Poole and Tom Smith were more or less prominent in the proceedings. The trick scenery had been thoroughly rehearsed and everything moved very smoothly.

Clever Little Canines.

Rosina Cassell's Midget Wonders were seen at the Colonial for the first time in America, and made an instantaneous and pronounced success. The "Wonders" are tiny Chihuahua dogs from Mexico, and are the "cutest" specimens ever seen on the local stage. Miss Cassell's apparatus is very elaborate and tasteful. It consists of a platform on wheels with several attachments. One of the best tricks shown is the

PERCY PLUNKETT.

Percy Plunkett, whose picture appears below, has made arrangements to appear in vaudeville in a sketch written by himself, called A Windy Day. It is played in one, runs eighteen minutes and contains comedy, pathos and a bright specialty by Master Fred Pikuritz, who, Mr. Plunkett declares, is one of the brightest youngsters he has ever met during his long career on the stage. The lad, according to Mr. Plunkett, has a remarkable singing voice and acting ability of a rare apt. The sketch that Mr. Plunkett is using is not an experiment by any means, as it has been played by him and his daughter, Edna Reming, with success. Owing to the fact that Miss Reming has gone into vaudeville on her own account, Mr. Plunkett was obliged to look for a new assistant, and is quite satisfied that young Pikuritz will fill the position in an entirely satisfactory way. The characters in the act are an old farmer and a newboy, and the scene is laid in a New York street. The act will be broken in out of town this week, and when the little rough edges are smoothed away Mr. Plunkett anticipates no difficulty in securing desirable bookings. His reputation as a character actor is firmly established, and there are many cities in which his name would be a strong drawing card. Mr. Plunkett has made arrangements to present his sketch at the Sunday concerts at the Lincoln Square Theatre.



Photo Hall, N. Y.

this city, on September 28, when New York managers and agents will have an opportunity to judge its merits.

apparent pushing back from the footlights of this platform by the dogs, after the trainer's assistant had failed to budge it. The dogs do trapeze and bar stunts and some intricate tricks that are most enjoyable. One of them does a swing around a horizontal bar support that in fifty times faster than the same bit of business done by the best human clown on the stage. The dogs enter in a tiny automobile that one of them seems to steer, and make their exit in the same way. A make-believe explosion brings them back for an encore with one dog pulling the machine and others pushing it from behind. They make their final exit clinging to the train of their mistress's cloak. The act is a winner from first to finish, and is sure to create a furore wherever it is shown.

Conversation and Scenery.

It seemed hardly necessary to have such elaborate scenery for a very ordinary conversation act as was shown by Will Lester at the Twenty-third Street Theatre. The sketch is called Shipwrecked, and was written by Mr. Lester. The first scene shows the ocean, with a Dutch sailor in a tub and an old salt on a raft. They have been shipwrecked from the same vessel and proceed to indulge in a long and rather tedious chat, while the tub and the raft keep rocking in a way that gets on one's nerves. The Dutch boy finally makes a wish on a "wishing stick" and the two castaways find themselves at the bottom of the sea. They meet Father Neptune, and when another wish is made Neptune is hoisted into the files. This is the climax. The dialogue is forced and funny only occasionally. The two scenes must have cost a great deal of money, and it is a pity that the act itself is not better. It was produced by Jesse L. Lasky. Mr. Lester was the Dutch boy and J. Alexander Clark played the old sailor.

A Lively Singing Turn.

Another of Gus Edwards' singing acts, called Rubie Kids, was seen at the 125th Street Theatre. Dazie Leon is featured, and she is surrounded by fifteen others who have been trained to "cut up" and sing by Mr. Edwards, who has a genius for promoting the popularity of his own song publications. The company breaks into song at the slightest provocation, and most of the songs seemed to hit the fancy of the audience. "They Blame It All on Us," a comic song sung by Johnnie Hines and Ed Parks, brought down the house, and "Won't You Be My Baby Boy?" "That's What the Rose Said to Me," "See Saw," which has a good swing, and "The Farmer's Almanac," a comic ditty, in which old jokes are revived, were all applauded. The act is well put on and made a good impression.

Gymnastics and Clowning.

Kate and Edward Lovitt were among the newcomers at Pastor's, doing an acrobatic specialty

little band of English girls who made such a hit here a few years ago. The act is very ordinary and consists in some cut and dried steps, with a few handstands and splits for good measure. The girls will never be idolized on this side of the ocean, and it was not worth while paying their fare across the water, as any six American chorus girls could duplicate their act with a few rehearsals.

Serio-Comics from England.

The Sisters Hypatia, fresh from England, made their American debut at Pastor's, offering a rather conventional turn. They are no better and no worse than hundreds of other sister acts, going about their work in a business like, precise way that shows considerable experience before the footlights. They sing a song or two with that indescribable voice that belongs only to serio-comics, and also did some " patter." The best feature of their turn is the dancing, at which they show some skill.

Brilliant Light Effects.

Ida Fuller offered her latest "dancing" specialty at the New York, and scored a hit through the use of some wonderful light effects. Her act differs in many respects from those shown heretofore, and though it lasts only ten minutes it is dazzling enough to please anybody. As a climax Miss Fuller seemed to be standing over the edge of a very busy volcano. The effect is weird and startling, and it seems as if the performer were in actual danger of being destroyed by flames.

A French Soubrette.

Two little songs, a tiny dance and the display of her figure through a slit dress, made up the six-minute offering of Lucile Murger, a French soubrette, who made her American debut at the New York. The agent who engaged her must have been very short of acts or looked her without seeing her, for she resembles the article that farmers formerly bought from confidence men. Fortunately her act is short, and as she is on very early many of the patrons missed her.

A Trio of Javines.

A small act billed as Ned Wayburn's Nightingales was offered last week at Pastor's. The performers are two boys and a girl, who are evidently pupils of Mr. Wayburn, as they are allowed to use his name. They do a rather neat little turn of songs and dances, and pleased those who like to encourage precocious children.

IN PREPARATION.

Performers and Agents Are Still Very Busy Rehearsing Novelties.

Toby Claude has a new miniature musical comedy, in which she will be assisted by two men.

THE KEITH AND PROCTOR THEATRES.

Several Big Novelties Add Interest to Programmes That Are Up to the Average.

Union Square.

Will M. Cressy and Blanche Payne in Town Hall To-night were the headliners, and once more convinced their hearers with their original and amusing sketch. Gallagher and Barrett made a solid hit in their seemingly funny sketch, The Battle of Two Soons, which has a laugh every three seconds. Ed. F. Reynard, with his remarkable collection of mechanical figures and his talent as a ventriloquist, commanded attention and won applause. Mile. Ranta put on an excellent series of dances, finishing with several poses behind a transparent mirror. Spencer Kelly and Frederic Rose, two men with fine voices, sang some good selections in a way that called for genuine encores. Dan Quinlan and Kellar Mack entertained cleverly with their old-style minstrel act, The Traveling Dentist. Mr. Mack scored a hit with a song called "I'm Goin' Away." Felix and Cairo, the youthful comedians, repeated the success they made in Harlem recently with their entertaining specialty. Mile. Ani, who has been away from the regular vaudeville houses for a long time, was given a warm welcome, and scored with her gymnastic act, which is extremely neat. Harry Burgoyne, the English character comedian, pleased with some typical English songs. He has a good voice and a breezy, pleasant manner, and won immediate favor. Owley and Randall did some good comedy juggling that won laughs. The Healy Sisters, soubrettes, and Mr. and Mrs. Dick Tracy in a sketch called Courtship at Cowslip Farm, were entertaining. The motion pictures were uncommonly good and brought the entertainment to a happy conclusion.

Twenty-third Street.

There were no less than four new acts on the bill here last week, Paradise Alley, The Modern Office Girl, Will Lester and company in Shipwrecked and William A. Dillon. They are reviewed elsewhere in this issue. The bill was headed by Winsor McCay, who is probably the most industrious artist in the United States. Not content with turning out reams of "comics" for the newspapers, he puts in his spare moments filling vaudeville dates. He works on a blackboard, and the principal portion of his act is given over to drawings of the various ages, beginning with infancy, of two figures. It is most interesting to watch him as he works in silence, making remarkable changes with a stroke or two of his crayon. Darras Brothers, equilibrista; Elsie Harvey, assisted by the Field Brothers in songs and dances; Lola Cotton, "mind reader," and the motion pictures made up the rest of the bill.

Fifty-eighth Street.

The bill was well arranged and there was something in it to please all tastes. Those who are fond of good music, well played, enjoyed the Lasky Quintette, composed of Charles E. Wenzel, Leonard Sheinhart, Freda Rose, Herman Steinel and Minnie Wells. Charles Wayne, assisted by Gertrude Des Roche and Bert Morton, succeeded in extracting a good deal of fun from The Morning After. Tacina, the female impersonator, showed his remarkable range of voice to advantage. Cliff Gordon orated in dialect on the topics of the day in a highly amusing way. Kitty Franey exhibited her ponies and dogs and greatly pleased the children. Martinelli and Sylvester, comedy acrobats; Cook and Stevens, colored comedians, and the pictures also pleased. The travesty sketch of Major Johnston and Harry Madison entitled It Never Happened in Rome, was retired after the Monday performance. There is good material in the skit, but it needs a number of changes and a lot of rehearsing. The scenic equipment is quite elaborate.

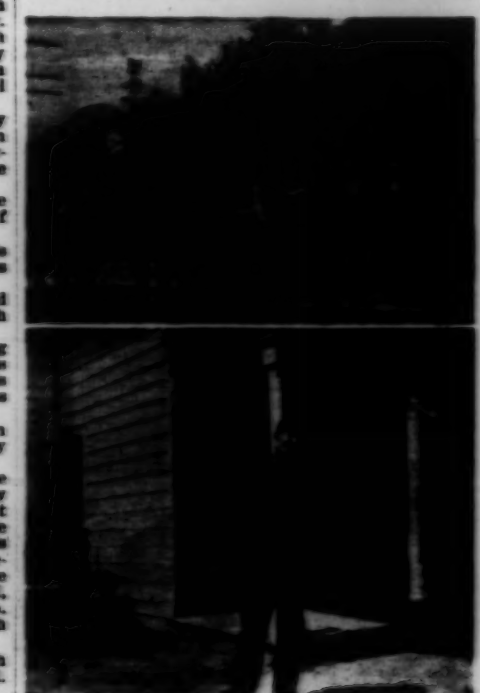
125th Street.

The Six English Rockers and Nellie Floreola, with the startling turn-over rocking chairs.

CRESSY AND THE OX-TEAM.

During the past summer Mr. and Mrs. Will M. Cressy have been automobiling in their own car, run and repaired by Mr. Cressy without any assistance from chauffeur or garage keeper. Mrs. Cressy took her trusty little camera along and took hundreds of pictures, of which two are reproduced below. The upper one shows the meeting on a narrow country road of the Cressy auto and the ox-team driven across the country from Oregon by Ezra Meeker, an old pioneer, who is shown, whiskers and all, with his hand on the seat of the motor car. When Cressy met the Meeker outfit on the road the oxen were plodding along and the old man was sound asleep. The auto had to come to a stop and the ancient ox-driver had to be awakened, in order that the team could be turned to one side, as Cressy could not make the oxen understand automobile language.

The lower picture shows Mr. Cressy in his overalls as he looked when about to crawl under the machine to make some repairs. It was taken on the day that he tried a washing experiment with his overalls. He found they were very greasy and dirty, and he stepped into a creek with a cake of soap and scrubbed the garments while he was wearing them. The result was that the grime worked through to the skin, and it took the comedian three solid hours to remove it from his cuticle. While he was at the laundry work in the river Mrs. Cressy stole a march on him and took a snapshot of his expression when



he discovered his mistake, and will have the picture framed and hung in the parlor of their home at Lake Sunapee, N. H.

Photo by Fred Niblo.

FRED NIBLO'S POSTALS.

This photograph was made from the deck of the steamer at Madeira, and shows the natives diving for coins thrown by passengers into the water. As soon as a steamer drops anchor it is surrounded by rowboats containing these beggars, who utter shrill cries and keep up the noise until the people on the boat throw the coins, after which they dive with great eagerness.

with comedy trimmings. They have the making of a good act, but the man should go at his work in a more energetic way. Miss Lovitt makes a specialty of rapid handstands, though she can hardly prove her right to be classed as the "fastest lady tumbler in the world." Mr. Lovitt is made up as a clown, but his comedy is very slow. As a finish the woman stands upon her partner's shoulders, dropping a long wrapper that extends to the floor and wielding a rope, over which the man skips a few times. They do a short cakewalk as a finish, and made an effective exit.

Smart Parody Singer.

William A. Dillon, "the Man of a Thousand Songs," according to the programme, made his first appearance in America at the Twenty-third Street Theatre last week. His methods are somewhat similar to those of the Dillon Brothers, except that he is louder and more aggressive. He has several excellent parodies that he delivers with much unction, and also sings his own song, "Every Little Bit Added to What You've Got," with some bright verses. He wound up with an imitation of Jack Lorimer, substituting a cockney accent for Lorimer's broad Scotch dialect. Taken as a whole, his act is very pleasing and he scored a pronounced hit.

Odd Musical Specialty.

The Tom Jack Trio, a European musical act imported for the Orpheum Road Show, made its American debut at the Colonial. There are two girls and an eccentric comedian in the act, and they open with some good selections on odd-looking instruments. Their big hit is made at the finish, when they stand a few feet from a rack, to which disks resembling tambourines are fastened. Back of each disk is a bell and the performers throw wooden balls at them, producing a tune. Their aim is accurate and the effect is novel and extremely pleasing. The act as a whole is one of the best of its kind ever brought over here.

Carmen in Condensed Form.

The French Opera company, a compact and ambitious little organization, was seen for the first time at the Alhambra in a condensed version of Carmen. The people in the act are singers of experience, but they sang the selections very badly. The principals are Madame Grayville, V. Ocellier, J. Schellies, H. Charvet, Charles Dandridge, T. Gallois, M. and J. Scotti and E. Lendloff.

Dancing Girls From Europe.

The Six Idols, European dancing girls, made their American debut at the Colonial. They are on the pony ballet order, but do not compare with the lively misses that composed the original

ness. The coins never get more than a few feet below the surface, and the grinning boys usually come up holding the money in their teeth and making frantic gestures showing that they want more. The sight is made more interesting by the fact that the bay in which the steamers anchor is infested with sharks, and the coin grabbers take a big risk every time they make a plunge.

She has been booked by M. S. Benthall to open at Chase's, Washington, Sept. 30.

Charles Richman may try vaudeville this season, for a time at least, if he can secure a sketch to suit him.

William J. Kelly is contemplating a short season in vaudeville before going on the road in a big production. He may use a sketch by Augustus Thomas.

Ella Snyder has a sketch called Commencement Day, in which she will be assisted by two girls and eight men.

James Francis Sullivan, the eccentric comedian, has left The Girl Rangers at the Chicago Auditorium and will go back to vaudeville in a comedy sketch, using several helpers.

A Racing Romance is the title of a new sketch to be produced by Arthur Nelson and company. The feature will be an automobile race in which cars valued at \$50,000 will be used, kindly loaned by the manufacturers. There will be a cast of twenty-five, five special scenes and novel electrical effects.

J. C. Miron, the basso, will head a company that will present a travesty on Camille, written by George V. Hobart, with music by Victor Herbert. The skit was originally played at the Lambs' Club.

Vinnie Henshaw will make her reappearance soon with a new partner in a revised version of her old act.

Dick Bernard has a Dutch monologue up his sleeve, and if a favorable opportunity presents itself he will become a regular vaudevillian.

Joseph Keno and Estelle D'Arville have joined hands and are arranging a comedy sketch with songs and dances.

Max S. Witt is very busy just now preparing two new acts for early presentation. One is Max Witt's Highland Lassie, and the other is Th. Suffering Sophomores, in which Harry Burns will be featured.

T. D. Frawley and Lillian Apel have been booked in the West in a one-act comedy. They will open on the Orpheum Circuit.

Charlotte Townsend has had the sketch, The Troubles of Two Working Girls, rewritten by Kenneth Lee and will open her season with it at Passaic, N. J., Sept. 30. The cast includes Mollie Cole, David Miles, William Haddock, and Curtis Clarke. This will not be Miss Townsend's vaudeville debut, as she has played five consecutive weeks at Keith's Prospect Theatre, Cleveland, and eight weeks at the Arcade Theatre, Toledo. She has a large following in both cities through her stock engagements.

M. A. Shea has another new act, in which seven young men and eight women will be used. It will be done in one.

The Big City Quartette has been reorganized and will resume work in October. Fred Rover and George Ross are the new members, and big "Bob" Webb, the tenor, remains in charge.

aroused enthusiasm. The laughing success of the week was made by Grace Emmett and company in "The Second Husband." Miss Murphy is a genuine artist and has a rare brogue. Harry, assisted by Reginald Perry and Edward Hunt, scored strongly in "The Cornstock Mystery," in which Miss Perry plays seven characters. Peter Donald and Meta Carson were favorites and their Scotch skit went exceedingly well. Waterbury Brothers and Tenny won choruses with their music. Horace Wright, the character change vocalist, was heartily enjoyed and scored an undoubted hit. Carbery Brothers dancers: Asa, the billiard ball juggler, and the pictures were also on hand, as was Gus Edwards' Rube Kids, a new act, reviewed elsewhere.

COLONIAL.

Edward Connelly and Company Gertrude Hoffman and the Empire City Quartette Make Hits.

Edward Connelly and company in George Ade's highly interesting one-act play, "Marce Covington," were seen for the first time this season, and again proved that a good play well acted will meet with proper appreciation from vaudeville audiences. Mr. Connelly as the reduced Southern, and Gerald Griffin as Uncle Dan, the old negro doorkeeper, shared the honors, and were given several hearty recalls. Ernest Carr as Eddie Bantree and Arthur Ebbets as Roller were good. Gertrude Hoffman opened her act with a new song called "I'll Be Your Fluffy Ruffia." If you'll be my Gibson Man," in which she was assisted by two men seated in boxes at opposite sides of the house. Miss Hoffman was an ideal "Fluffy" in her pink dress and hat, and sang the song with much animation and grace. Her imitations went like wildfire, as usual. Harry Bulger sang a few songs and parodies, and would have fared better if his material were newer. He did not appear to take a very deep interest in his work. The Empire City Quartette sang several songs with the usual comedy interludes by Harry Cooper, to the accompaniment of applause. After the regular act was over Mr. Cooper came out alone and spent ten minutes "plugging" a new song. The house was darkened and the words of the chorus were thrown upon the screen. Mr. Cooper made the audience sing it over eight or ten times, and while the trick bored many the majority seemed to enjoy it, and the volume of sound during the final chorus was very large. Coram, the ventriloquist, with his single dummy, offered a very good act of the style of Arthur Prince, but not quite as cleverly arranged. Kelly and Kent were entertaining in their comedy sketch. The new acts of Rosina Cassell, the Tom Jack Trio and the Six Idols are reviewed elsewhere.

PASTOR'S.

Estelle Wordette and Company, Dixon Bowers and Dixon, and the Sisters Hypatia Are Prominent.

The headliner last week was Estelle Wordette, who, assisted by Jules Kusell, appeared in the amusing skit, "When the Cat's Away." Both Miss Wordette and Mr. Kusell understand thoroughly how to infuse ginger into a performance, and no matter how apathetic an audience may be, they invariably awaken interest by sheer force of hard work, backed up by brains and intelligence. When the Cat's Away is a nonsensical farce, but they make it amusing, and last week scored many a good, hearty laugh. Those old reliable entertainers, Dixon Bowers and Dixon, were warmly welcomed and made a hit with their up-country humor. They were assisted by Anna Burt. Earl and Bartlett have an act of the sort that the Pastor patrons like, and their success was pronounced. Coogan and Bancroft were amusing in "A Night in a Roller Rink." The Fraser Trio danced cleverly, and Blamphin and Hehr offered a high-class singing act that won applause. Others in the bill were Mr. and Mrs. George W. Huesey, Blanche, Beecher and Maye and Mr. and Mrs. Nick Hughes. Reviews of the Sisters Hypatia, and Katie and Edward Lovitt will be found in another column.

SUNDAY CONCERTS IN BROOKLYN.

Rev. Canon Chase, the Brooklyn clergyman, who was very active last season in a crusade against Sunday vaudeville in the Brooklyn theatres, has started in again, and last week secured a warrant for the arrest of Lew Parker, who represents Klaw and Erlanger as resident manager of the Shubert Theatre. Mr. Parker, hearing that the warrant had been issued, went to the Adams Street Court on Wednesday, accompanied by his counsel, H. J. Goldsmith, who looks after the K. and E. interests in Brooklyn. Mr. Parker was ready to surrender himself, but the officer who had the warrant was not present and Mr. Parker was told to report on Friday. Mr. Goldsmith stated that no warrant need be served on Mr. Klaw, as he stood ready to appear in any court at any time when proceedings were pending against him in which he is interested. Mr. Goldsmith also stated that Mr. Klaw believes that all stage performances of every kind and description, when given on Sunday, are violations of the law, and if Dr. Chase is sincere and will close every other theatre in Brooklyn that give Sunday performances, he will, of his own accord, close all of those in which he has an interest, but that he refuses to be made a "marker" under any circumstances. Dr. Chase said that he hoped Mr. Goldsmith's statement would be published, as it might have an effect on the managers of other theatres.

BROOKLYN SHUBERT CLOSED.

"Advanced Vaudeville" has retreated so far as the Shubert Theatre in Brooklyn is concerned, as the house was closed on Sunday evening last after a season of three weeks. It would seem that Brooklyn has been oversupplied with vaudeville this season, and as usual the weakest house has gone to the wall. The bills offered at the Shubert were not quite as "advanced" as those given at the Grand Opera House, a few blocks further up Fulton Street, and the prices were lower, but the Brooklynites did not attend in numbers sufficient to make the house pay. The lease of the house has three years more to run, and it is more than likely that Lubin, the motion picture man of Philadelphia, will put on an entertainment there in the near future at prices that cannot fail to tempt the most prudent resident of the City of Churches. The house was formerly known as Colonel Sinn's Park Theatre, and was extremely successful for many years as the leading theatre of Brooklyn.

BELLE ASHLYN LOSES SUIT.

The suit of Belle L. Ashlyn against Jack Norworth was tried last week in the Seventh Municipal District Court before Justice Joseph. Miss Ashlyn demanded the return of \$500 that she had paid to Norworth for a vaudeville sketch. Miss Ashlyn claimed that the sketch did not suit, and that therefore the money should be returned. William Klein, Norworth's lawyer, offered in evidence a contract signed by Miss Ashlyn in which she agreed to buy the sketch. Norworth delivered it to her last April, and it had never been returned to him. The justice ruled against the actress, and she will not only not recover her \$500, but will have to pay the costs of the suit.

WARNER APPOINTS AGENT.

"Manny" Warner, of Somers and Warner, the London agents, who sailed for London last week, made arrangements before leaving with B. Obermayer, by which the latter is to represent Mr. Warner's firm in this country. Mr. Obermayer will have power to engage American acts for the houses booked by Somers and Warner, and can arrange European tours covering a year or more for acts that he thinks can please the people on the other side. It will also be Mr. Obermayer's business to look after the interests of performers sent over from Europe by Somers and Warner.

NEW YORK.

Ida Fuller Shows Her New Effects, and the Yocarrays and Others Score.

Ida Fuller with her new dance creations and Mlle. Lucille Marger were newcomers last week. Their acts are reviewed elsewhere. Gus Elen for his second week sang "Wait Till the Work Comes 'Round," which William Cahill sang at Pastor's a few weeks ago. Mr. Elen warbled the ditty with much unction and a wealth of business and facial expression, and it was well liked. Claire Romaine changed her repertoire to some extent, but her new songs are as spicy as the ones she sang during her first week. The Three Yocarrays made their reappearance and scored heavily with their very remarkable acrobatic stunts. Frank Bush's act was shorter than usual, but his success was emphatic. He can tell an old story and make it sound like new. Kara, the European juggler, was seen again after a long absence, and proved as clever as of yore. The Heras Family of acrobats, which has been enlarged, offered some fine tricks that aroused enthusiasm, and the Three Diamonds were successful with their entertaining specialty.

ALHAMBRA.

Valerie Bergere, The Pianophiends, Ellings, Julius Tanner and Other Favorites.

An unusually expensive bill was presented last week, and the result was a succession of packed houses. Valerie Bergere and company in "A Bowery Camille" and the Pianophiends were the big cards, but there were several others who also scored hits, one of the leaders in the encore line being Ellings, who mystified and charmed with his exceedingly clever delineations of girls. His "kid" songs were especially well received. Julius Tanner had a lot of new stories that he told in a gingery way, and his imitations proved most entertaining. Dainty little Daisy Harcourt, with her "cute" walk and her character songs was taken to the hearts of the Haricmites with a rush. The lively Five Madcaps, Watson's Farmyard and the Riggoletti Brothers, European equilibrista, helped to entertain. The French Opera company presented Carmen condensed. The act is reviewed elsewhere.

HAMMERSTEIN'S VICTORIA.

Aubrey Boucault, The Futurity Winner and Jack Norworth Are Pleased.

Aubrey Boucault and his company scored a decided success in "She Loves Me, She Loves Me Not." As a rule sketches do not go very well at this house, and it is all the more to Mr. Boucault's credit that he made a hit. Jack Norworth had everything his own way from start to finish. The Futurity Winner pleased the sports, and everybody else for that matter, and the race scene caused great enthusiasm. Harry Tate's motoring skit brought down the house. Salerno, the European juggler, did some startling tricks and was liberally applauded. The Rooney Sisters, sprightly and clever, were a solid hit and were recalled repeatedly. Snyder and Buckley in their amusing musical comedy act, the Five Majors, and Irving Jones were also in the bill.

HIPPODROME REHEARSALS BEGIN.

The first rehearsal of the new spectacle for the Hippodrome, which is to follow Neptune's Daughter and Pioneer Days in about three months, was held last Tuesday morning at Amsterdam Hall, when Stage Director Temple called the 400 members of the chorus and ballet, and the dozen principals who have parts in the new production. Mr. Temple cautioned all the members of the company that it was the desire of Stupbert and Anderson not to have them reveal any of the details of story or plot of the new spectacle, and they were also cautioned to say nothing whatever of several novel features which are expected to make the new production notable. No name has yet been given to the new piece, but it is known that Mr. Temple and Manuel Klein have collaborated upon the book of the new piece and that Mr. Klein has written the music. Arthur Voeglin is now at work on the scenic production. The principals include Maxie Louise Gribbin, Rose La Haris, Margaret Townsend, W. Hutchinson Clark, Edwin Clark, J. Parker Coombs, John G. Sparks, Eva MacKenzie and Marceline, the clown. No date has yet been set for the first performance of the new spectacle. In the case of a new Hippodrome production it is always necessary to start rehearsals about twelve weeks before the production can be shown to the public. The costumes have been designed by Alfredo Edel.

TO STUDY WITH DE RESZKE.

Bertha Allison, who is the wife of William Cutty, of the Six Musical Cutties, sailed last week for Paris on the America. She is going abroad for the purpose of having her voice cultivated under the personal direction of Jean De Reszke, with a view to singing in grand opera, for which she will spend about two years in preparation. Miss Allison has been singing in vaudeville for some time past, and has been assured by competent critics that her voice is splendidly adapted for opera. This has encouraged her to pursue her studies, and she has now reached a degree of proficiency that will enable her to enter De Reszke's school. Miss Cutty is a highly accomplished young woman, and without doubt will be able to realize her ambition after her course of study in Paris is completed.

NEW CIRCUIT STARTED.

A new vaudeville theatre, the first of a chain to be operated by Henry Pincus, will be opened at Passaic, N. J., on Sept. 30 under the name of the Passaic Theatre. The building was formerly the Grand, but has been remodeled, redecorated and improved. The opening bill will include Philadelphia Jack O'Brien in billiards, Charlotte Townsend and company, Paul Burns and College Girls, Dove and Lee, W. F. Woods, Annette and Chester and Jones. Mr. Pincus also inaugurates a season of concerts at the New Star Theatre beginning Sunday, Sept. 29. George L. Macfarlane, who for several seasons has been Mr. Pincus' press representative at Madison Square Roof Garden, will be the business representative in charge of the Passaic Theatre.

HERBERT SUES WEBER.

Joseph Weber was served on Saturday with preliminary papers in an action for injunction brought by Victor Herbert. The case concerns the comedy, "Dream City," done last season at Weber's, and which is now on tour under Wells, Dunne and Harlan's management. Mr. Weber, before leasing the piece to Wells, Dunne and Harlan, cut out all of the Herbert music, substituting some compositions by Maurice Levi, which were bought outright. As a consequence Mr. Herbert is receiving no royalties, and he has brought the suit to test his rights in the matter, claiming that the elimination of his music from the piece will injure his reputation as a composer and hurt the sales of his music.

MUSIC HALLS ABOLISHED IN THE YUKON.

Reports from Seattle tell of the arrival there of dozens of variety performers, musicians and chorus girls from Dawson and other places in the Yukon, who have been thrown out of employment by the act of the Yukon Legislature abolishing music halls. During the rainy days of the Yukon the proprietors of burlesque houses and other small theatres made big profits, and hundreds of performers and others connected with the theatrical business were attracted to Alaska by the high salaries offered. The new law has worked a great hardship, and it is said that there are many professional people stranded in Dawson.

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Boston Post, Sept. 10, 1907.—TREMONT THEATRE.—"Of all the numbers that pleased, and not one but came in that category, two were so good that they will linger in the minds of those who saw them for many a day to come. One was the acrobatic dance by the Reid Sisters, a part of the show offered by Nellie Beaumont. What that pair of pretty young women do not know about acrobatic dancing has not been discovered yet and won't be for some time. They did stunts that would tax the grace and agility of the best actors in the world, and did them with an ease that fairly swept the audience off its feet."

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All the acts in Hartford last week were good. I never saw so many White Rat buttons on one bill! Week Sept. 23, Proctor's, Albany.

JOE, MYRA, BUSTER, JINGLES and LOUISE KEATON

There was once a young man named Buster. And for laughs he was a great hustler. But when Jingles came to town, Buster Buster's great renown Took a dip and sent a dip and a funder. — Mr. and Mrs. HOWARD THURSTON.

**Duquesne Theatre, Pittsburg, Pa., Sept. 22.
The Man with a Table, Nure and Three Kings**

NEWS FROM SOUTH AFRICA.

Leonard Rayne and His Company Making a Success at Johannesburg.

(Special Correspondence of The Mirror.)
JOHANNESBURG, SOUTH AFRICA, Aug. 5.—Leonard Rayne, who has been appearing at His Majesty's for the past fortnight in "The Bondman," which has been a great success, the play being produced for the first time in Johannesburg, has changed his programme to Robin Hood, the four-act play by Henry Hamilton and William Deveraux, which has been staged for the last week. The acting throughout is of an unusually good standard. Mr. Rayne playing the title role, was quite a good study. G. Harrison Weir in rendering his songs was exceedingly good. A. E. Greenaway, a new actor with Mr. Rayne, as King Richard, was very good in his small part. Harry C. Paine as Friar Tuck is well worth mentioning. Doris Roberts as Lady Marian de Vaux, Freda Godfrey's Adela was very amusing, and Annie Leaf as Alison Much was excellent. Gertrude Godart as Queen Dowager was all that could be expected from this admirable actress. Next week the company will produce "Raffles" for the first time here. The success of Raffles will probably be very great. F. B. DILLIST.

THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Fitzgibbon-McCoy Trio, Bunth and Rudd, Sisters Hypatia (second week), Kenney and Holiba, Warren and Brockway, Saunders, the Cartoonist, Juggling Mathieu, J. A. Driscoll, Howard and Cameron, Ben Morse, Sig. Chelato, Marie Holiba, Burke and Ulline.

KEITH AND PROCTOR'S UNION SQUARE.—Fred Walton and company, Kartell, Paulsen and Dooly, Elmore Sisters, Dixon, Anger and company, Clara Ballerini, Robinson, Parquette and Woods, Lillian Doreen.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Valerie Burgess and company, Emmett De Voy and company, Majestic Musical Four, Marcella's birds, Stelling and Revelle, Clifford and Burke, Friend and Downing, Majestic Trio.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Six English Rockers and Nellie Morton, Bert Levy, Grace Emmett and company, Elizabeth Murray, Manus and Masett, Elton-Polo Troupe, Avery and Hart, Lola Cotton.

KEITH AND PROCTOR'S 125TH STREET.—Military Octette and the Girl with the Baton, Four Fords, Frank Fogarty, Gallagher and Barrett, Charles Wayne and company, Palfrey and Hoefler, Tactan, Ed Ross.

COLONIAL.—Master Gabriel and company, Boston Faded Orchestra, Galletti's monkeys, Millie Linden (American debut), May Tully and company, Smith and Campbell, Foster and Foster, Radford and Winchester, Mignonette Kookin.

ALHAMBRA.—Charles E. Evans and company, Virginia Earl and company, Marshall P. Wilder, Charles F. Semon, McMahon's Minstrel Maids and Watermelon Girls, Valadon, Hassan Ben Ali's Arabs, Beatrice Lindley, Albertus and Altus.

HAMMERSTEIN'S VICTORIA.—Eva Tanguay, Will M. Cressy and Blanche Dayne, Harry Bulger, Genaro and Bailey, Five Madcaps, Exposition Four, Herbert Lloyd, Watson's Farmyard, Jards and Tudor.

NEW YORK.—Vesta Victoria, Ida Fuller, W. C. Fleida, Maude Hall-Macy and company, Clifton Crawford, O'Kabe Troupe, Newhold and Carroll, Sisters De Pake, Lucy Murgar.

The Burlesque Houses

DREW.—Tom Miner's Bohemian Burlesquers were seen for the first time in New York this season and attracted many people. Newport, a burlesque in two acts, by Dave Marion, contains a good many amusing situations, and the action is enlivened with up to date gags and songs. Mr. Marion in a dual role acted heavily, and was ably assisted by Harry Fox, Will Lawrence, Agnes Behler and others. The olio introduced The Liberty Four, Marion and Fox in a sketch, the Three Haulions and the Sisters Earle. This week, Strolling Players.

GOTHAM.—The Twentieth Century Maids began their engagement on a Jewish holiday, and hundreds were turned away who came back later in the week to enjoy the bright performance. The music is catchy and the burlesques are amusing. This week, Kelly and Woods' Big Show.

LONDON.—The Rialto Rounders, headed by Sam S. Howe, repeated their smart entertainment to the enthusiastic applause of large crowds. This week, The Terrors.

MURRAY HILL.—The Behman Show and Frank D. Bryan's Congress of American Girls proved a splendid drawing card. The opening travesty satirizes prominent stars, and was put together by Matt C. Woodward and Leo Edwards. This week, Al. Reeves' company.

MINER'S BOWERY.—The Star Show Girls, including Babes and Igna, who made a big hit in The Electric Boy, the La Sella Trio, James Dixon and others, drew good houses. This week, The Nightingales.

MINER'S EIGHTH AVENUE.—The Avenue Girls, under the direction of Campbell and Drew, pleased with a lively bill, headed by Libby Blondell. The burlesque is Tom, Dick and Harry, by Harry Williams and Aaron Hoffman. This week, Sam Devere's company.

HURSTON AND SHAMON'S.—Rice and Barton's Rose Hill English Folly Company were on hand last week, and left a good impression. George Rice, Florence Evans and Mooney and Sweeney made hits. This week, Bon Tons.

PROFITED BY SUGGESTION.

Minnie Middleton, whose Ladies' "Comedy" Quartette was reviewed in THE MIRROR a few weeks ago, has adopted a suggestion made in the review, and has eliminated all the "comedy" from the act, and the young women now do nothing but sing, the result being a great improvement. Miss Middleton has changed the title of the act, and it will hereafter be known as Minnie Middleton's Military Girls' Quartette. The act will be the headline act over the Mozart circuit for the next five weeks, to be followed by a sixteen weeks' journey to the Coast and back. J. J. Schubert and Eddie Foy heard the quartette recently, and Mr. Schubert made Miss Middleton an offer to join the Orchard company, but she believes there is a better field for her act in vaudeville.

CIRCUS MAN INSANE.

Henry Hawkins, fifty-five years old, formerly one of the greatest bareback riders in the country, and who won notoriety by driving a team of thirty-two horses with Barnum's circus, was taken in charge by the police at Pittsburgh last Thursday and locked up for his own safety. Hawkins lost his reason and wandered about the country. When taken in charge he had a letter addressed to a judge, in which he demanded money. He will be kept in confinement until his friends can be communicated with.

NANCE O'NEIL BACK AGAIN.

Nance O'Neil has decided to return to the field of vaudeville, in which she made her first New York success. She had intended making a tour this season, using His House in Order, but has changed her mind, and, supported by McKee Rankin, will do a condensed version of Leah the Forsaken. She has been booked through the offices of Bellows and Gregory, by Robert Grau, and will open at the Grand in Pittsburgh.

A \$100,000 LAWSUIT

Papers were served last week by William Grossman, counsel for Clifford C. Fletcher, in a suit for \$100,000 against William Morris, booking agent for the United States Amusement Company. Mr. Fletcher claims to have in his possession a contract that gives him the exclusive right to book all European acts for Mr. Morris, and is suing for his commissions.

VAUDEVILLE NOTES FROM LONDON.

Delights of the Vaudevillians on the Other Side of the Ocean.

The Palace, under Alfred Butt's direction, shows a profit for the past year of £21,352, and the directors declared a dividend of 12½ per cent., with £15,500 to be carried forward. This is a remarkably good showing and reflects credit upon Mr. Butt and his associates.

When the Coliseum is reopened after its long period of darkness, the bill will be changed weekly. Fine programmes will be arranged, consisting of the best variety acts, but no productions, involving as they do, the outlay of large sums, are in contemplation. Mr. Stoll is one of the busiest men in London, his mail averaging about 800 letters per day.

Hester's Mystery, a one-act play by A. W. Hester, is being presented in the halls by Horace Pollock and company.

Dave Carter, formerly the tenor of the Manhattan Comedy Four, is now doing a single specialty. He is singing "Love Me and the World is Mine," "Killarney," and "When You Know You're Not Forgotten," etc.

Little Tich and Tom Wootwell will sail for South Africa in December to fill engagements at Johannesburg and Cape Town.

Billy McLean, the American colored comedian, has an act called Dr. Johnson, in which he is assisted by several other darkies. Songs and imitations are introduced, and the piece goes well.

Harry Lauder has a new song called "Rob Roy Macintosh," but his old ones, "I'm Fou the Noo" and "Ma Scotch Bluebell," are still in demand.

John Lawson has put on a revised version of his sketch, The Unwritten Law, based to some extent on the Shaw-White tragedy in New York. Many lines and incidents that gave offence in the original version have been eliminated, and the sketch is now a desirable offering. Mr. Lawson has provided a lot of excellent scenery and a large and efficient company.

Violet Lloyd has gone into the halls, her principal offering being a song called "Man in America," in which the singer begs to be sent over to entertain the United States folks, having heard that anything will "go" over there, and that there will be the money in the engagement that she will be able to buy a house in Park Lane. "My Little Kate" is the title of another taking dirty very archly sung by Miss Lloyd.

"Mamma" Grainger, whose apartment hotel in Hall was a favorite stopping place for professionals, died recently. She was fifty-six years of age and was highly esteemed by a large circle of friends.

The redecoration of the Hippodrome, which is being done without interrupting the performance, involved the following expensive items: \$1,500 worth of gold leaf, 24,440 pounds of white lead, 18,000 yards of velvet and 3,000 square yards of carpet. Five hundred men are employed upon the work.

The Water Rats had an outing recently, and one of the diversions was a Limerick competition, many very cleverly arranged verses being the result.

During a recent engagement at the Palace, Sunderland, John Lawson presented no less than five sketches, all of them requiring special scenery. He carried a company of twenty-five, a working staff of eight men and six truck loads of scenery and properties.

The Price of a Hat is the title of a new sketch by Alicia Ramsey and Rudolph De Cordova. The story concerns a man who pretends to hang himself in order to frighten his extravagant wife. While he is dangling helplessly, a burglar enters and robs him of his watch and money.

Jean Aylwin, who made a reputation for herself at the Gaiety Theatre, has taken to the halls, and made a successful debut at the Palace, singing Scotch songs in costume. She makes a very pretty picture in her dainty kilt.

La Milo is enjoying a triumphal tour of the provinces, in spite of the ban put upon her style of entertainment in London. In many English towns they have watch committees who pass upon acts, and in fourteen different places she not only received permission to go on, but was highly praised by the committee, one body declaring that the average art gallery is indecent compared to her exhibitions of living statuary.

May Moore Dupres, while automobiling with her mother a few days ago, met with an accident, but escaped unhurt. Her mother was injured slightly and was so frightened that she remained in an unconscious state for some time.

A mass meeting was held at the Palace Theatre, Manchester, on a recent Sunday afternoon under the auspices of the General Federation of Trades Unions to protest against the action of the manager of a local theatre in ignoring the provisions of the award. Many fervid speeches were made, and the members of the various unions were urged to support the performers in their demands that the provisions of the award be lived up to by all managers.

The Kings of the Edinburgh, which has been closed since last Spring owing to the scarcity of first-class dramatic offerings, has been reopened as a music hall. It is a very handsome and well appointed house, and should enjoy prosperity with the new policy.

Charles Bailey, formerly a captain in the Salvation Army, has gone on the stage in a sketch in which he exhibits much talent as a pianist, singer and actor.

R. A. Roberts has produced his new act, Ringing the Changes, upon which he has been at work for over two years, and it is needless to say it is a great success. He makes many changes of costume and make-up, and the longest wait is four and one-half seconds. Mr. Roberts' early experience was in a company in which he had to play eighteen Shakespearean parts in one week, for which he received a salary of twenty-five shillings (a little over \$6).

An advertisement in a London paper signed by Kiana and Erling announces that Alfred E. Aarons is their only authorized European agent, with power to sign contracts for them.

VAUDEVILLE JOTTINGS.

Arnold Daly has been induced by Percy G. Williams to play one week at the Orpheum, Brooklyn, before he opens his season at the Berkeley Lyceum. He will use Bernard Shaw's How He Lied to Her Husband.

James E. Harrington, who runs a motion picture place in Waterbury, Conn., last week appeared from a fine of \$25 and costs for keeping his house open on Sunday. Mr. Harrington informed the court that he intended keeping open on Sunday as long as a local vaudeville theatre is permitted to give similar exhibitions. In Torrington, Conn., on a recent Sunday evening, when the police stopped a motion picture exhibition, there was a small riot. The managers were arrested and fined \$25 each and costs. The legality of motion picture exhibitions has not yet been tested in Connecticut.

Several Germans said to have been connected with the performance of the Passion Play at Oberammergau arrived in New York a few days ago. They are prepared to give a half-hour version of the Passion Play in vaudeville, if they can find a manager willing to listen to the proposition.

Manager Bennett, who has a large Canadian circuit, will give a benefit at his Quebec house for the families of the men who lost their lives in the recent bridge disaster.

Margaret Daly-Vokes has recovered from her recent illness and is touring the Canadian Circuit with her husband in a sketch.

Marion Russell will produce her dramatic playlet, The Secret of Mary Ellen, at the American Theatre, Sept. 28, with Kathleen Kinella in the same part.

William H. Youns, the vaudeville comedian, and Pearl A. Hendricks, of Rye, N. Y., were married in New Haven, Conn., on Aug. 28, by the Rev. F. M. Burgess, of Christ Church. Mr. Youns plays under the name of Vincent, of the team of Selfrid and Vincent, in vaudeville, and Miss Hendricks has been with the act for several weeks. They are now preparing to place in the regular vaudeville circuits.

The Dand Sisters are quite proud of the fact that they have saved enough to buy a pretty little home in New Jersey for their parents, and they have decided to take a rest of several weeks to enjoy its comforts.

The latest issue of the "Confessors' Monthly Magazine," edited by Harry Hoodlin, contains the usual

MUSIC PUBLISHERS.

Spurred Jan. 1. N. Y. in Fall Bldg.
J. Fred Helf's
Latest and Greatest Ballad
"NEATH THE OLD
ACORN TREE,
SWEET ESTELLE"
The Queen of them all.

HELF & HAGER CO.

43 W. 28th St., N. Y. City
"HITLAND"—Home of the Ballad.

RED DOMINO N. Y. Henry's New Morning Song
DO RE ME FA SOL LA SI DO
NO WHITE IS WHISTLING IN THE REARBY
Prof. Copley F.R.S. to copyrighted actors
JOS. W. STERN & CO., 102-104 W. 38th St., New York

AMONG THE MUSIC PUBLISHERS.

Janette Melville and her company of singers in the musical playlet, A Prima Donna in the Chorus, are making an excellent impression. The act was written by Felix Feist, and his song, "I'm Going on the Warpath," is being featured.

W. A. Thompson has retired from the music publishing firm of Barron and Thompson, and the business will be continued by Ted S. Barron at the same offices, 1431 Broadway.

Francis, Day and Hunter have announced an

amount of interesting reading, with articles of interest to magicians and others who make a living with sleight-of-hand.

Felix Dumas and Bernard Nove send greetings to their friends through Tam Minson from Sarajewo, Bosnia, Egypt.

In Jesse L. Lasky's latest production, A Night on a House Boat, the parts of the Darling Twins, Violet and Rose, are played by real twins. They are the twin daughters of Alice J. Shaw, the famous whistler.

Vesta Victoria's new song, with which she hopes to duplicate the success of "Four John" and "Waiting at the Church," is called "I'm Only the Wife of a Traveling Man."

The Lily and the Rose, a sixteenth century playlet, was produced at Dockstader's, Wilmington, Del., was produced at Dockstader's, Wilmington, Del., and is now being played at the Palace Theatre, New York.

Hardeen, the handkerchief expert, who is a brother of Hoodlin, who also handles handkerchiefs, is anxious for a test of skill, in which the two brothers will do their acts after one another on the same stage. Hardeen came from Europe a few months ago, to play K. and E. dates, and Hoodlin is doing time in the United States.

Frank Barnard, the acrobat, an two chorus girls, Alice Gilbert and Edith Worth, all appearing at the Century Theatre, Kansas City, last week, were over-come by the heat on Tuesday afternoon. Their illness was only temporary, and all were able to resume work the following day.

Gus Elm, who came over to play at the New York Theatre for four weeks, closed at that house on Sunday evening, and is this week at the Forrest in Philadelphia. He will also play one week each in Brooklyn and Boston before sailing for home. His original contract called for only four weeks, but he will remain in America one week longer than he intended.

Pauline, the hypnotist, opened his season at Pittsburgh, Pa., Sept. 2, with success. Before leaving New York he was elected to membership in the White Rats.

Hughes and McDonald have just finished playing fifteen weeks of Summer work around New York, and have signed with the Western Vaudeville Association for twenty weeks, commencing Sept. 30 and expiring Feb. 3, 1908, with other time to follow. The team will hereafter be known as Johnny J. Hughes and Mac.

Bailey and Austin are reported to have scored a pronounced hit in two eccentric characters in the big spectacle, The Top of the World.

Harry Corson Clarke and Margaret Dale Owen have started their vaudeville season auspiciously on the Klaw and Erlanger circuit. They opened at the Shubert, Kansas City, followed by a week each at the Shubert, St. Louis, and Shubert, Milwaukee. This week the Duquesne, Pittsburgh, will be visited, and as Mr. Clarke has not played these cities in seven years, he is kept busy looking up old acquaintances.

Eva Mackraule, a Hippodrome chorus girl, fell into the big tank during a matinee performance on Wednesday afternoon last. She was rescued by Abe Aronson.

Rialto, the dancer, has been notified by lawyers employed by Ida Fuller that she must not use a certain fire effect claimed by Miss Fuller as her property.

It is likely that the promoters of "Advanced Vaudeville" will send out a big traveling company made up of well-known acts, headed by Vesta Victoria, which will play in cities where there is no regular vaudeville theatre.

Kildred Bernhardt, a chorus girl in the Hippodrome, who last season conducted a restaurant exclusively for chorus girls, across the street from the Hippodrome, has returned from Europe. She was enabled through her profits from the restaurant to make a European tour of almost three months' duration.

Among the acts new to New York, on the bill at the Harlem Opera House, on Sunday evening last, were Margaret Fealy and Harrison Hunter, in Alfred Sutro's playlet, A Maker of Men, Roseaw's Grand Opera Company, Allysia Roberts and company, The Doll Maker's Dilemma, and John Glendon and company, in The Surprise Party, with a company of eight people.

Among the arrivals on the St. Paul on Saturday were Vesta Victoria, who heads the New York bill this week, and Miss London, who makes her American debut at the Colonial. Percy G. Williams was at the dock to meet Miss London, and incidentally cordially greeted Miss Victoria, who made her great American success under his management. She is a European tour of almost three months' duration.

Charlotte Lambert has severed her connection with Valerie Burgess's company, and will shortly be seen with Eddie Fowler, in a sketch by Ned Ellis.

William C. Mandeville, the well-known comic opera comedian, made his New York vaudeville debut on Sunday evening at the Murray Hill Theatre, in a monologue, entitled The Early Bird.

Flo. Irwin is reported to be making a success in the West, in a new sketch by George Ade, called Mrs. Peckham's Carouse.

James E. Henry has just closed his first season as manager of Shellpot Park, near Wilmington, Del., and has made an excellent record. The park was run down and the patronage poor when he was selected to take charge. The result of his hard work was increased attendance, the park was kept in better condition than for years, there has been several satisfactions with the entertainment, and the prospects for next year are bright. During the Summer the

MUSIC PUBLISHERS.

A High-class Spanish Song
For High-class American Singers

SENORA

Words by FELIX F. FEIST
Music by J. S. NATHAN

PUBLISHED BY

LEO FEIST

134 West 37th Street, New York

UNDER THE ROSEBLOOM
SHE WAS A GRAND OLD LADY
YOU SPLASH ME, I'LL SPLASH YOU

Illustrations—used on this and our new picture song bills.

other Irish song by Jerome and Schwartz, entitled "Miss Killarney."

Among the latest songs announced by Victor Kremer are "Moonbeams and Dreams of You," "As We Watched the Ship Go Sailing," "I've Been Looking for a Girl Like You," "While You Are Mine," "Is It Very Far to Heaven?" and "Good-bye, Annie Laurie."

Jerome H. Remick has been at his New York office for several days, looking after the Eastern end of his business.

G. A. E. posts of the State held a celebration for the benefit of the General Thomas A. Smyth Memorial Fund, the cities of Chester and Wilmington an immense celebration for the furtherance of the City Beautiful idea, and the Red Men for the benefit of their race and Indian home fund, in addition to a number of smaller affairs. It is believed that the success of the park this year will have the effect of inducing a number of new attractions to locate there next season, and will also induce numerous excursions to make the park their objective point.

Billy Beard, the Boy from the South, has been engaged as principal comedian with George Primrose's Minstrels this season.

Mitchell and Cain, who have been playing their sketch, The Frenchman and the Other Fellow, in the West, have closed their vaudeville season, and are now rehearsing prominent parts in Yama, the new musical comedy to be produced in Philadelphia by Alfred E. Arsons on October 2.

Lyman H. Howe, the motion picture man, has purchased a plot of 100 acres on the outskirts of Schenectady, and will convert it into an amusement park that will be ready for use next Summer. Mr. Howe's plan is to make an ideal resort for refined people, where couples and children can find amusement and safe surroundings. In accordance with this plan, no liquors will be sold on the grounds. Mr. Howe's brother, H. H. Howe, will be the resident manager.

Claire Romaine, the English entertainer, who made her American debut at the New York two weeks ago, is a step-daughter of Dorothy Russell, her father being the late Teddy Solomon.

Mme. Irma Monti Baldini, who appeared with the Royal Italian Opera Company in the Academy of Music last season, is coming to New York to appear in a tabloid version of Carmen.

Nellie Beaumont has said "au revoir" to vaudeville, and her Eight Marigolds will play in other fields. Miss Beaumont will probably appear in one of C. R. Dillingham's new productions.

Belle Jeannette, a Yiddish acrobatic, who is very popular on the East Side of New York, will make her debut as a star in a Hal Bold melodrama at the Fourteenth Street Theatre on October 1. The name of the play is A Little Child Shall Lead Them, and during the action Miss Jeannette will introduce imitations of Elsie Janis, Anna Held, and others.

McWatters and Tyson, on account of their success in The Girl Ranges at the Auditorium, Chicago, will not be seen in vaudeville this season. They are arranging, however, to send out their new act and the old one, with other performers in their places.

Bessie Wynn is now under the personal management of R. F. Allen and will remain in vaudeville, in spite of many very tempting offers for musical comedy received by her.

The Great Lafayette will sail in a few days with his entire co., and will open at the Wintergarden, Berlin, about the middle of October, with other European time to follow.

The engagement of Marie Lloyd, who has not been here in several years, will open at the Colonial, Oct. 7. She made a hit at Koster and Bial's on her last visit with some songs that had a "Ninah" tinge.

Harry Lander, the Scotch comedian, will begin to warble his songs and do his dances at the New York on Nov. 4. His contract is for five weeks, but if the theatrical weather conditions are favorable he may be induced to stay longer. It is stated that his salary over here will be \$2,500 a week.

Bush and Elliott, the comedy acrobats, are now touring the Sullivan-Goulding Circuit, and their funny bar work and drunken scene have caused much favorable comment.

Sid Baxter, the cyclist and wire artist, has rearranged his specialty so that the entire act is now done in one.

Jack Campbell, after a very successful Summer season with the Western Fair's Fireworks Co., has resumed his position as stage-manager of the Orpheum at 42nd St., and everything connected with the organization is delighted, as "Jack" is one of those genial, jovial chaps who positively prevent any one in their neighborhood from having the "blues."

During the recent engagement of Little Daily Dimples in London, Canada, Al. Lawrence, the comedian and mimic, was showered with compliments by the local papers. One of the reviewers said, "In the opinion of the vast majority of local theatregoers, Mr. Lawrence stands head and shoulders above the majority of the so-called first-class comedians."

Sadie Fields has made a huge success this season in Broadway After Dark, in the character of the Hebrew woman.

Frank Murphy and Jack E. Magee are meeting with success with Williams' Ideal, in their new act, The Flowerwalker and the Customer, for which special scenery is carried, showing the interior of a department store. Their original Ideal in the first act of the burlesque, entitled Capital and Labor, introducing the different trades unions, is also a hit in every city and has received the endorsement of all the labor unions where they have appeared.

The Flints have issued a handsome booklet containing a number of pictures of Mr. Flint. Some of them show him as a clean shaven man and in others he has the long flowing "sideburns" that give him a very "doctory" look.

Lillian Dow, who has been in vaudeville this Summer, will remain in that field for a year and will then go to Europe to study for grand opera.

The Kings and Queens Burlesquers, under the management and ownership of A. A. Crooks and Co., presenting Guy Chapman's musical frivolity, The Belle of Baden, are now rehearsing and opening in St. Louis. The company consists of twelve actors, including sixteen chorus girls, and carries special scenery. The production is being staged and mounted under the direction of the author.

Lewis McCord has secured a sketch called Welly Janney's Scoop, by Fred J. Hazman, and will produce it in the near future.

VAUDEVILLE.

VAUDEVILLE
WICK TRIO

"FOR SALE. WIGGIN'S FARM"

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Joseph Trio—K. and F. Jersey City, 23-28.
 Jupiter Brothers—Academy, Montreal, 23-28.
 Kars—Grand, Bklyn., 23-28.
 Karso's Pantomimists—Academy, Montreal, 16-28.
 Kattell—K. and F. Union Sq., 23-28.
 Kaufman, Minnie—Olympic, Chgo., 23-28.
 Kaufman, Joseph—Imag. Chgo. O. H., Chgo., 23-28.
 Keatons, The—Deluxo, Pittsboro., 23-28.
 Kewley Brothers—Poll's, Hartford, Conn., 23-28.
 Kelecy, Mr. and Mrs. Alfred—K. and F. Jersey City, 23-28.
 Kelley and Paul's Arabs—Poll's, Scranton, Pa., 23-28.
 Kelly, John T.—Poll's, New Haven, Conn., 23-28.
 Poll's, Springfield, Mass., 30-Oct. 5.
 Kelly, Sam and Ida—Lyric, Ft. Worth, Tex., 23-28.
 Lyric, Beaumont, Tex., 29-Oct. 5.
 Kelly, Spencer, and Frederic Rose—Keith's, Phila., 23-28.
 Kelly, Walter C.—Keith's, Boston, 16-28.
 Kelly and Kent—Orph., Bklyn., 23-28, Alhambra, N. Y., 30-Oct. 5.
 Kelly and Election—Empire, Hoboken, N. J., 23-28.
 Kemp's Tales—Haymarket, Chgo., 23-28.
 Kemps, The—Poll's, Springfield, Mass., 23-28.
 Kennedy and Rooney—Shea's, Buffalo, 23-28, Shea's, Toronto, 30-Oct. 5.
 Kenney and Victor's—K. and F., N. Y., 23-28.
 Kenton, Dorothy—Shea's, Toronto, 23-28.
 Keough, Edward—Empire, Paterson, N. J., 23-28, Empire, Hoboken, N. J., 30-Oct. 5.
 Keller, Joseph R.—Lyric, Mobile, Ala., 23-28.
 Kelson, James—K. and F., Toledo, 23-28.
 King, Charles and Nellie—Howard, Boston, 23-28.
 Kingsley and Lewis—Hathaway's, Maiden, Mass., 23-28, Hathaway's, New Bedford, Mass., 30-Oct. 5.
 Kitz, Samuel Troupe—Trust, Trenton, N. J., 23-28.
 Klags, Arthur—K. and F., Hartford, Conn., 23-28, N. Y., 23-28, Mohawk, Schenectady, N. Y., 30-Oct. 5.
 Knapland and Themar—National, Steubenville, O., 23-28.
 Kramer and Bellicare—Cook's, Rochester, N. Y., 23-28.
 Kratocha, The—Empire, Hoboken, N. J., 23-28.
 Kreshe and Groves—Gotham, Bklyn., 23-28.
 Kretzschmar, Family, Elmira, N. Y., 23-28.
 Kurtis-Busse—K. and F., N. Y., 23-28.
 La Bird and Ryerson—Crystal, Denver, Colo., 23-28.
 La Jean, Theo and Camille—Lyric, Dallas, Tex., 23-28.
 La Marche, Frankie—Haymarket, Chgo., 23-28.
 La Mare Brothers—Keith's, Columbus, 23-28, Shea's, Buffalo, 30-Oct. 5.
 La Nole Brothers—Proctor's, Troy, N. Y., 23-28.
 La Rose and Frederic—Keith's, Boston, 16-21, Keith's, Prov., 23-28.
 La Sen and Crane—Poll's, Scranton, Pa., 23-28.
 La Vigne—Hathaway's, L. Haven, Conn., 23-28.
 La Vigne-Climarus Trio—Poll's, New Haven, Conn., 23-28.
 Leishmans, The—Mary Anderson, Louisville, 23-28.
 Leitch and Couch—Hopkins', Louisville, 23-28, Hopkins', Memphis, 30-Oct. 5.
 Lakela, Harry—Star, Scottsdale, Pa., 23-28, Gen. S. Foxia, Pa., 30-Oct. 5.
 Lalla, Selbini—Columbia, Cinti., 23-28.
 Lambert, Hans—Academy, Montreal, 23-28.
 Lambert and Gorman—K. and F., Geneva, Ill., 23-28.
 Lambert—Poll's, New Haven, Conn., 23-28.
 Lancaster, Tom—O. H., Greenville, O., 23-28, Orph., Troy, O., 30-Oct. 5.
LASKY'S, JESSIE L., PIANOPHEDISTS—
 Keith's, Phila., 23-28, Poll's, Scranton, Pa., 30-Oct. 5.
 Lasky's A Night on a Houseboat—Orph., Reading, Pa., 23-28, Colonial, N. Y., 30-Oct. 5.
 Lasky's At the White House—Grand, Indianapolis, 23-28, Columbia, Cinti., 30-Oct. 5.
 Lasky's The—Romans—Hippodrome, London, Eng., July 15—Indefinite.
 Lasky's Compromised—Poll's, Scranton, Pa., 23-28, Orph., Boston, 30-Oct. 5.
 Lasky's Military Overture—K. and F. 125th St., 23-28.
 Lasky's, Troy, N. Y., 30-Oct. 5.
 Lasky's Quindish—K. and F., Jersey City, 23-28, K. and F. 234 St., 30-Oct. 5.
 Lasky's Robinson Crusoe's Isle—Shea's, Toronto, 23-28, Cook's, Rochester, N. Y., 30-Oct. 5.
 Lasky's Shipwrecked—K. and F., Newark, N. J., 23-28, Gotham, N. Y., 30-Oct. 5.
 Lasky's Stunning Graduate—Orph., Omaha, 23-28, Orph., St. Paul, 29-Oct. 5.
 Latona, Frank and Jennie—Haymarket, Chgo., 23-28.
 Lavigne Sisters—Olympic, Chgo., 23-28.
 Levine, Ed.—K. and F., N. Y., Chgo., 23-28.
 Le Barreque, Christian—K. and F., Omaha, 23-28.
 Le Clair and Bowen—Poll's, New Haven, Conn., 23-28, Howard, Boston, 30-Oct. 5.
 Le Dent—Orph., Reading, Pa., 23-28, Orph., Allentown, Pa., 30-Oct. 5.
 Le Page Sisters—K. and F., Anderson, Ind., 23-28.
 Le Pages, The—Victoria, Salon Dresden, Aus., 2-30, Central, Madagburg, Ger., Oct. 1-15, Odessa, Warr. Burg, Ger. 16-30.
 Le Roy and Woodford—Harold, Yonkers, N. Y., 23-28.
 Le Roy and Woodford—Harold, 23-28.
 Lee Tung Foo—Poll's, Hartford, Conn., 23-28, Poll's, Springfield, Mass., 30-Oct. 5.
 Lehman, Joseph—Bijou, Quincy, Ill., 23-28, Main St. Peoria, Ill., 30-Oct. 5.
 Leighton, Three—Shea's, Toronto, 23-28.
 Lee and Chubb—K. and F., New York, Pa., 23-28.
 Leonard, Eddie—Novity, Bklyn., 23-28.
 Leonard and Louie—Ida, Fond du Lac, Wis., 23-28.
 Leonard and Thornton—Empire, Frisco, 23-28.
 LEONARDI, MARY—Olympic, Chgo., 23-28, Grand, Indianapolis, 23-28.
 Lester and Quinn—Fanny, Carbondale, Pa., 23-28.
 Letters, Four—Academy, Montreal, 23-28.
 Levitt and Sinclair—Poll's, New Haven, Conn., 23-28.
 Levy, Bert—K. and F. 56th St., 23-28, K. and F., Phila., 30-Oct. 5.
 Levy, Ethel—Haymarket, Chgo., 23-28.
 Lind—Orph., Allentown, Pa., 23-28.
 Lindley, Beatrice—Alhambra, N. Y., 23-28.
 Linden, Millie—Colonial, N. Y., 23-28.
 Linton and Lawrence—Poll's, Springfield, Mass., 23-28.
 Livingston Sisters—Maj., Chgo., 23-28.
 Lloyd, Herbert—Hammerstein's, N. Y., 23-28.
 Lockes, The—Beaver Falls, Pa., 23-28, Sharon, Pa., 23-28, Erie, Pa., 30-Oct. 5.
 Loe and Chubb—K. and F., New York, Mass., 23-28.
 London Fire Brigade—Grand, Bklyn., 23-28.
 Lonsine, Three—Maj., Indianapolis, 23-28.
 Lonsine, Oscar—Brunetti's, Ottawa, Ont., 23-28.
 Lonsine, Two—Chgo. O. H., Chgo., 23-28.
 Lonsine, Three—Chgo. O. H., N. Y., Aug. 29-Sept. 30.
 Loro and Parys—Howard, 23-28.
 Luby, Edna—Grand, Pittsburgh, 23-28.

B. C. D. Girls-Proctor's, Newark, N. J., 23-26.
Alexandria Brothers-Chgo. O. H., Chgo., 23-28.
Acce, Three-Howard, Huntington, W. Va., 23-28.
Adams and White-Family, Pottsville, Pa., 23-28.
A. A. and Trio-McCormack, Gettysburg, Aug. 15-Sept. 30.
Lieberich's, Breslau, Ger., Oct. 1-31.
Adelin, La-Maj., Birmingham, Ala., 23-28.
Agout, Mile-Nelson, Springfield, Mass., 23-28.
Ahern and Schick-Elophing, Louisville, 23-28.
Alba, Miss-Haymarket, Chgo., 23-28.
Albini-Lyric, Cleveland, 23-28.
Alibona, The-Bijou, Lorain, O., 23-28.
Aldo and Vannerson-Circo Bell, Mexico City, Mex., Aug. 15-Oct. 1.
Allen, Joseph and Scott-Savvy, Hamilton, Ont., 23-28.
Alexandra, Mile, and Bertie-Scala, Antwerp, Ger., 1-30. Circus Carre, Amsterdam, Holland, Oct. 1-31.
Alexandroffs-The Schubert-Newark, N. J., 23-28.
Allen and Schick-Novelty, Union Sq., 23-28.
All, George-Colonial, N. Y., 23-28.
Allen, Beagle-Lyric, Cleveland, 23-28.
Allen, Edgar, and Lottie Briscoe-Proctor's, Troy, N. Y., 23-28.
Allen, Joe-Jedidiah's, Clinton, Ia., 23-28.
Allen, Pearl and Violet-Maj., Chgo., 23-28.
Allison, Mr. and Mrs.-Savoy, Hamilton, Ont., 23-28.
Bennett's, London, Ont., 30-Oct. 5.
Almont and Dumont-Kelth's, Boston, 23-28.
Alm and Schick-Novelty, Union Sq., Pa., 23-28.
Alvaretta, Three-Empire, Des Moines, Ia., 23-28.
Elite, Davenport, Ia., 30-Oct. 5.
American Dancers, Six-Hathaway's, New Bedford, Mass., 23-28.
American Newsboys' Quartette-Elite, Davenport, Ia., 23-28.
Americus Four-Bennett's, Ottawa, Ont., 23-28, Bennett's, Montreal, 30-Oct. 5.
Arctis-Shubert, St. Paul, Minn., 23-28.
Anderson and Glines-Temple, Detroit, 23-28.
Apdale's Animals-Poll's, Springfield, Mass., 23-28.
A Night in the London Slims-Academy, Montreal, 16-28.
Art with the Poets-Orph., Frisco, 23-Oct. 5.
Arlington Four-Orph., Sioux City, Ia., 23-28.
Armstrong and Holly-Maj., Indianapolis, 16-28.
Ashley, Lillian-Chgo. O. H., Chgo., 23-28.
Austin, Margaret-Tivoli, London, Eng., 2-30.
Audrey and Albert-Albert Warner-Coek's, Rochester, N. Y., 23-28.
Aug. Edna-Baker, Rochester, N. Y., 23-28.
Austina, Tossing-Nimes, France, 20-30.
Avery and Hart-Coek's, P. South St., 23-28.
Avery and Ford-Olympic, Chgo., 23-28.
Avonia, Three-Shes'a, Buffalo, 23-28.
Aven Four-Mohawk, Schenectady, N. Y., 23-28.
Baggersens, The-Brendurg, Denmark, June 1-Sept. 30.
Bailey and Fletcher-Kelth's, Phila., 23-28.
Baileys, Charles and Ed-Graeco, 23-28.
Balbus Brothers-Kelth's, Boston, 23-28.
Banks-Broncoside-Deo-Temple, Detroit, 23-28.
Banks and Newton-Shubert, Utica, N. Y., 23-28.
Barber, John and Mary-Kelth's, 23-28.
Barnes, Paul-Orph., Frisco, 15-28.
Barnold and Nicholson-Chgo. O. H. Chgo., 23-28.
Barnold's Dogs-Forrest, Phila., 16-28.
Barr and Evans-Barrows, Omaha, Neb., 23-28.
Bartlett and Katie-Billy's, London, Ont., 23-28.
Bart and Halvers-Bennett's, London, Ont., 23-28.
Bart, Mr. and Mrs. Jimmy-Orph., Frisco, 15-28.
Bartling, Anna-Orph., St. Paul, 23-28.
Bartley and Walter-Orph., Minneapolis, 23-28.
Bartman, The-Empire, Los Angeles, 23-28.
Bartholdi's Cockatoos-Orph., Frisco, 23-28.
Bauer Trio-Olympic, Chgo., 23-28.
Beach, Maud-Dominic Temple, Prov., 23-28.
Beckley's Beauty-Orph., Grand Rapids, 23-28.
Be-Anns, The-Idea, Fox on Lac, Wis., 23-28.
Bedini, Donat-Auditorium, Lynn, Mass., 23-28.
Bedouin Arabs-Kelth's, Cleveland, 23-28.
Becker and May-Howard, Boston, 23-28.
Belford, May-Carroll, Phila., 23-28.
Bellalibre Brothers-Orph., Frisco, 23-Oct. 5.
Belmont, Belle-Maj., Indianapolis, 16-27.
Benion, Elwood and Maggie-Orph., Turtle Creek, Pa., 23-28.
Bennett, Phil-Grand, Pittsburgh, 23-28.
BENIGNE, VALERIE-K. and P. 23d St., 23-28.
Brother's, Newark, N. J., 30-Oct. 5.
Bernard-Orph., Kansas City, 23-28.
Bernice-Bloss-Danbury, Ia., 23-28.
Berndsen and Brown-Kelth's, London, Ont., 23-28.
Berry and Berry-Orph., Frisco, 23-Oct. 5.
Brace's Circus-Columbia, Clait., 23-28.
Bingham and Gable-Chgo. O. H. Chgo., 23-28.
Bird and Bessie-Orph., Louisville, 23-28, Hoyden's, Memphis, 23-Oct. 4.
Birch, John-Teck, Buffalo, 23-28.
Black and Jones-Hathaway's, Malden, Mass., 23-28.
Black and Leslie-Orph., Lima, O., 23-28.
Blancher and Brown-Kelth's, N. Y., 23-28.
Blessing, Mr. and Mrs.-Gem, Minneapolis, 23-28.
Blockson and Burns-Kelth's, Prov., 23-28.
Brown, Lew-Sha's, Toronto, 23-28.
Bliss and Tip-Treat, Trenton, N. J., 23-28.
Bond, Frederick, Fremont, Boston-Shes'a, Buffalo, 23-28, Shes'a, Toronto, 30-Oct. 5.
Boothby Quartette-Olympic, Chgo., 23-28.
Booth, Hope-Nelson, Springfield, Mass., 23-28.
Bowen and Bowen-Grand, Philadelphia, 23-28.
Borzyanna, The-Shubert, Newark, N. J., 23-28.
Boucaillet, Aubrey-Keeney's, Bklyn., 23-28.
Bowyer, Walters and Crooker-Orph., Minneapolis, 23-28.
Bowyer, Dr. John-Grand, Ia., 30-Oct. 5.
Bowker, Dr. John-Maryland, Bklyn., 23-28.
Bowen and Bowen-Lyric, Cleveland, 23-28.
Bradley and Davis-Neil, Oakland, Cal., 23-28.
Bradshaw, Charles-Olympic, Chgo., 23-28.
Brandemeyer, The-Grand, Pittsburgh, 23-28.
Brooks, Herbert-Shubert, Newark, N. J., 23-28.
Brown and Brown-Olympic, Chgo., 23-28.
Brown, Harris and Brown-Gotham, Bklyn., 23-28.
Brown, Harry-Port South Wales, Wales, 23-28, Gloucester, 23-28.
Brown and Navaro-Baker, Rochester, N. Y., 23-28.
Brown and Wilnot-Lyric, Danville, Ill., 23-28.
Brown and Wright-Bennett's, Ottawa, Ont., 23-28.
Browning, Arthur-Bijou, Anderson, Ind., 23-28.
Brown and Brown-Gable-Brown, Asade, Toledo, 23-28, Kelth's, Columbus, O., 30-Oct. 5.
Bryant and Saville-Orph., Winnipeg, Man., 23-28.
Bijou, Cedar Rapids, Ia., 30-Oct. 5.
Buckley, Musical-Joplin, Mo., 23-28, Lincoln, Neb., 30-Oct. 5.
Buchner-Reichshausen, Cologne, Ger., 2-30.
Budger, Harry-Hammerstein's, N. Y., 23-28, Kelth's, Boston, 30-Oct. 5.
Dunth and Rodd-Pastor's, N. Y., 23-28.
Burke and Urline-Pastor's, N. Y., 23-28.
Burt, Nellie-Serene Temple, Prov., 23-28.
Burns and Brown-Kelth's, London, Ont., 23-28.
Burton and Vosa-Lyric, Muskegon, I. T., 23-28.
Busch Family-Lyric, Excelsior Springs, Mo., 23-28.
Bush and Elliott-Ulque, Minneapolis, 23-28.
Bush, Frank-Grand, Bklyn., 23-28.
Butler, W. E. Jr.-Grand, Pittsburgh, 23-28.
Breton, Herbert, and Helia Downing-Bijou, Duluth, Minn., 30-Oct. 5.
Byers and Herman-Keeney's, Bklyn., 23-28, Tremont, N. J., 30-Oct. 5.
Byrd, William, Novelty, St. Paul, 23-28, Empire, Des Moines, Ia., 23-Oct. 5.
Byron and Langdon-Novelly, Bklyn., 23-28, Gotham, Bklyn., 30-Oct. 5.
Cadieux-Grand, Pittsburgh, 23-28.
Callahan and St. George-Shes'a, Buffalo, 23-28.
Cameron and Flanagan-Lyric, Dayton, O., 23-28, Temple, Detroit, 30-Oct. 5.
Camille Trio-Temple, Detroit, 23-28.
Campbell and Johnson-Wintergarten, Berlin, Ger., 16-30, Empire, London, Eng., Oct. 1-31.
Carlin and Otto-Grand, Bklyn., 23-28.
Carlotto-Shes'a, Toronto, 23-28.
Carlotto, Al, Bklyn., 23-28, Chgo., 23-28.
Carrolton, Chas. G.-Utahna, Oregon, U., indefinite.
Carlotto-Bennett's, Ottawa, Ont., 23-28.
Caron and Faumet-Teck, Buffalo, 23-28.
Caron and Herbert-Baker, Rochester, N. Y., 23-28.
Carson and Willard-Kelth's, Cleveland, 23-28, Lyric, Dayton, O., 30-Oct. 5.
Carter and Taylor-Colonial, Lawrence, Mass., 23-28.
Carters, The-Casino, Wash., Pa., 23-28.
Casey and Crancy-Orph., Pittsburgh, 23-28.
Casey and Crancy-Orph., Kansas City, 23-28.
Caswell's Dogs-Orph., Bklyn., 23-28, Alhambra, 1 Y., 30-Oct. 5.
Chadwick, Trio-Bennett's, London, Ont., 23-28, Palace, N. Y., 30-Oct. 5.
Chapin, Benjamin-Grand, Indianapolis, 23-28, Columbia, Cinl., 30-Oct. 5.
Chapman Sisters-Lyric, San Antonio, Tex., 23-28.
Charles, Fred-Lyric, N. Y., 23-28.
Chicago Olympic, Chgo., 23-28.
Christy, Wayne G.-Olympic, S. Bend, Ind., indefinite.
Claire, Rosamine-Grand, Bklyn., 23-28.
Clarence Sisters-Kelth's, Phila., 23-28.
Clark, Bernard, and Helen-Kelth's, Prov., 23-28.
Clark, Edward-Orph., Boston, 23-28.
Clark and Duncan-Maj., Chgo., 23-28.
Clarke, Eddie-Kelth's, Boston, 23-28.
Clarke, Harry Osborn-Daguerre, Pittsburgh, 23-28.
Clark, Bernice, and Helen-Kelth's, St. Paul, 23-28.
Coglian, Rose-Bennett's, London, Ont., 23-28.
Cohan, Mr. and Mrs. Jerry-Tremont, Boston, 23-28.
COHAN, JOSEPHINE-South Africa, June 15-indefinite.
Collins and Brown-Prophe's, Phila., 23-28.
Colquhoun Four-Grand, N.Y., 23-28.
Congress Dancers-Grand, Bklyn., 23-27.
Conlon and Steele-Kelth's, Boston, 23-28.
Conley, Anna and Effie-Bennett's, Montreal, 23-28, Auditorium, Quebec, Can., 30-Oct. 5.

and Robinson-Shea's, Butain, 23-28, Shea's,
Toronto, 30-Oct. 5.
Corrigan, John, Bklyn., 23-28, Alhambra, N. Y., 30-
Oct. 5.
Corrigan, Emmett-Temple, Detroit, 23-28.
Corliss-Cook's, Rochester, N. Y., 23-28, Temple,
Detroit, 23-28.
Cotton, Louis E., and P. 58th St., 23-28.
Coutins, Catherine, and Carlyle Moore-Keith's,
Prov., 23-28.
Country Choir, The Mary Anderson, Louisville, 23-28.
Crawford, Jack-Columbia, Chitt., 23-28.
Crane Brothers-Duggan's, Pittsburgh, 23-28.
Crane, Mr. and Mrs. Gardner-Orph., Reading, Pa.,
23-28, Orph., Allentown, Pa., 30-Oct. 5.
Crawford, Clifton-N. Y. Theatre, N. Y., 23-28.
CRESSY, WILL, MR. AND ELIZABETH DAYNE
-Hammerstein's N. Y., 23-28, Keith's, Phila., 30-
Oct. 5.
Cro-Mjlon, Kalamazoo, Mich., 23-28.
Cuckotta, The-Orph., Chitt., 19-28.
Cullen, James H.-Columbia, Chitt., 23-28.
Cummings-Thornton-Family, Butte, Mont., 23-28,
Wash., Spokane, Wash., 30-Oct. 5.
Cummings Trio-Burwood, Omaha, Neb., 23-28.
Cunningham, Bob and Daisy Orph., Portsmouth, O.,
23-28.
Cunningham and Smith-Orph., Turtle Creek, Pa., 23-
28, Lawrence, Ellwood City, Pa., 30-Oct. 5.
Curtis and Palmer-Trent, Trenton, N. J., 23-28,
Curtis's, Scranton, Pa., 30-Oct. 5.
Cutty, Six-Tremont, Boston, 23-28.
Dahl, Katherine-Keith's, Cleveland, 23-28.
Dallay, Peter F.-Keith's, Phila., 23-28.
Daly, Danvers, Chgo., 23-28, Omaha, 23-28.
Dale, Dottie and Harry-Cook's, Elkhart, Ind., 23-28.
28, Crystal, Goshen, Ind., 30-Oct. 5.
Dale and O'Malley-Orph., Bklyn., 23-28.
Daly's Country Choir-Mary Anderson, Louisville, 23-
28.
Daly, Vile-Mary Anderson, Louisville, 23-28.
Darris Brothers-Keith's, Boston, 23-28, Keith's,
Prov., 30-Oct. 5.
Davis, Edwards-Orph., Boston, 23-28.
Davis, George-Cook's, O. City, Chgo., 23-28.
Davis, Mark and Laura-Orph., Troy, O., 23-28.
Dawson and Whitfield-K. and P. Jersey City, 23-28,
23-28.
DAY, GEORGE W.-Nelson, Springfield, Mass., 23-28.
De Monte Twin-Garety, McKeesport, Pa., 23-28.
De Cox-Hopkins', Louisville, 23-28.
De Pae Sisters-N. Y. Theatre, N. Y., 23-28.
De Haven Septette-Grand, Pittsburgh, 23-28.
De Lacy, The-National, Erie, Pa., 23-28, Vaude-
ville, Erie, Pa., 30-Oct. 5.
De Monte and Dismore-Orph., Mansfield, O., 23-28,
23-28.
De Mora and Granetta-Price's, Hamhill, Mo., 23-
28.
De Verne and Van-Grand, Madison, Wis., 23-28.
De Witt, Ben-Bennett's, London, Ont., 23-28.
De Witt, Ben-Bennett's, Worcester, 23-28.
De Witt, Ben-Poll's, New Haven, Conn., 30-Oct. 5.
Dei-A-Phone-Bennett's, Montreal, 23-28.
Delmore and Darrell-Norvity, Denver, 23-28.
Delmore, Elsie-Grand, Syracuse, N. Y., 23-28.
Delmar, Jack-Poll's, Bridgeport, Conn., 23-28, Tem-
ple, Detroit, 30-Oct. 5.
Des Brocher and Bianca-Grand, Bklyn., 23-28.
Devall, Olympia-Hippodrome, N. Y., Aug. 26-Sept.
30.
Deven, Hubert-Bijon, Bay City, Mich., 23-28, Bi-
jon, Flint, Mich., 30-Oct. 5.
Devoy, Emmett-K. and P. 23d St., 23-28.
Diamond and Smith-Family, Chester, Pa., 23-28.
Dieckle Brothers-Gran Circo Bell, Mexico City, Mex.
Indef., 23-28.
Dillon, Wm. A.-Orph., Boston, 23-28.
Dixon and Anger-K. and P. Union Sq., 23-28.
Dixon, Sidouie, and Edward Keille-Family, Butte,
Mont., 30-Oct. 5.
Doberly, Arthur-Grand, Indianapolis, 23-28.
Doberly, Lillian-Bencher's, Vienna, Austria, Aug.
16-Sept. 30.
Donald and Carson-Proctor's, Troy, N. Y., 23-28.
Donnelly, Thos. F., and Zelda Retail-Altmeyer's, Mc-
Keesport, Pa., 23-28, Keith's, Phila., 30-Oct. 5.
Dorsey, Lillian-Cook's, Chgo., 23-28.
Dorson, Howard-Family, Chester, Pa., 23-28.
Drew, Dorothy-Eunnie, Swansea, Wales, 23-28, Em-
pire, Newark, 23-28, 30-Oct. 5, Hippodrome,
Brighton, Eng., 7-12, King's, Hastedad, Eng., 14
Sept. 2-10, 1905, 23-28, 23-28.
Drew, Mr. and Mrs. Sidney-Shea's, Toronto, 23-28,
Temple, Detroit, 30-Oct. 5.
Driscoll, J. A.-Pastor's, N. Y., 23-28.
Du Ball Brothers-Bennett's, Montreal, 23-28.
D'O'Ormond and Dudley-Haymarket, Chgo.,
23-28.
Duffek, Max-Proctor's, Albany, N. Y., 23-28.
Dumond Minstrel-Forest, Phila., 23-28.
Dumont, Daisy-Maj., Chgo., 23-28.
Dunbar, Castina-Doric, Yonkers, N. Y., 23-28.
Dunbar, A. C. Orph., Chgo., 23-28, 23-28.
Dunbar, Adeline-Shea's, Buffalo, 30-Oct. 5.
Dunn, Arthur, and Marie Glasier-Cook's, Rochester,
N. Y., 23-28.
Dunstan and Leslie-Orph., Norvory, O., 23-28.
Dunstan, Fred-Star, Seattle, Wash., Sept. 2-Indef-
inite.
Durand Brothers-Palace, Plymouth, Eng., 23-28.
Palace, Preston, Eng., 30-Oct. 5, Palace, Barry,
Eng., 7-12, Palace, Manchester, Eng., 14-19, Hip-
podrome, Hants, Eng., 21-28.
Duryea, Mar-Bennett's, Montreal, 23-28.
Earl, Virginia-Alhambra, N. Y., 23-28.
Earle and Bartlett-Poll's,
Keith's, Bklyn., 30-Oct. 5, Worcester, Mass., 23-28,
23-28.
Eckhoff and Borg-Orph., Atlanta, Ga., 23-28, Orph.,
Norfolk, W. Va., 30-Oct. 5.
Eckhoff and Gordon-Poll's, Springfield, Mass., 23-28,
Poll's, Bridgeport, Conn., 30-Oct. 5.
Edwards and Hester-Venue, Mass., 23-28.
Edwards' Boys and Girls-Keith's, Cleveland, 23-28,
Edwards and Vaughn-Verbeck's, Oil City, Pa., 23-28,
Edridge-Glympic, Chgo., 23-28.
Elen, Gus-Forest, Phila., 23-28, 23-28.
Eliason, Edna and P. Union Sq., 23-28, Columbia,
N. Y., 30-Oct. 5.
Ellis-Norlin Trompe-Chase's, Wash., 23-28.
Ellsworth and Burt-Unique, Sheboygan, Wis., 23-28.
Ely, Crystal, Milwaukee, Wis., 23-28.
Eltinge, Julian, Keith's, Phila., 23-28.
Elton Polo Trompe-K. and P. 58th St., 23-28.
Emerson and Baldwin-Hathaway's, Lowell, Mass.,
23-28, Hathaway's, New Bedford, Mass., 30-Oct. 5.
Emery, Fred and Harry-P. 58th St., 23-28, K. and
P. 23d St., 30-Oct. 5.
Emmett, Eugene-Lyric, Houston, Tex., 23-28, Lyric,
Austin, Tex., 30-Oct. 5.
Emmett, Hugh J.-Maj., Indianapolis, 23-28.
Emmons, Emerson and Emmet-Olympic, Chgo., 11
31.
Empire City Quartette-Grand, Syracuse, N. Y., 23-28.
Empire Four-Tirby's, Prague, Austria, 2-30.
Emeraldia, La-Baby, Rochester, N. Y., 23-28.
Emery, Fred and Harry-P. 58th St., 23-28, 23-28,
Oct. 1, Palace, 47th, Brussels, Bel., 4-17, Scala,
Antwerp, Bel., 18-31.
Espe, Dutton and Espe-Bijon, Appleton, Wis., 23-28.
Evans, George-Sumner, Newark, N. J., 23-28.
Evans, Lillian and Helen-Lyric, Dayton, O.,
23-28, Lyric, Cleveland, O., 30-Oct. 5.
Evans, Chas. E.-Alhambra, N. Y., 23-28.
Evans Trio-K. and P. Union Sq., 23-28.
Evans and Evans-Family, Sioux City, Ia., 23-28.
Ever, Harold and Fred-Orph., Ind., 23-28, People's,
Cedar Rapids, Ia., 30-Oct. 5.
Exposition Four-Hammerstein's, N. Y., 23-28.
Fandetta, The-Colonial, N. Y., 23-28, Orph., Bklyn.,
30-Oct. 5.
Fagan and Byron-People's, Phila., 23-28.
Fantastic Phantoms-Maj., Chgo., 23-28.
Farrell and Le Roy-Hard, Chgo., 23-28, Sodin's,
Clinton, Ia., 30-Oct. 5.
Farr, Brothers J. C., Spokane, Wash., 23-28.
Felix and Barry-Proctor's, Albany, N. Y., 23-28.
Festelle and Carr-Empire, Hoboken, N. J., 23-28,
K. and P. 23d St., 30-Oct. 5.
Ferguson, Barney and Dick-Dominion, Winnipeg,
Man., 23-28.
Ferreiro-Orph., Salt Lake City, U., 23-28.
Fields Fanny-Empire, Bradford, Eng., 23-28, Empire,
Sheffield, Eng., 30-Oct. 5, Empire, Leeds, Eng.,
12, Empire, Hull, Eng., 14-19, Arzyl, Birkenhead,
Eng., 21-28.
Fields, W. C.-N. Y. Theatre, N. Y., 23-28.
Fields and Ward-Forest, Phila., 23-28.
Finlay and Burke-Nelson, Springfield, Mass., 23-28.
Finney, The-Bennett's, Montreal, 23-28.
First, Harold and Fred-Orph., Ind., 23-28.
FISHER, MR. AND MRS. PERKINS-Grand
Syracuse, N. Y., 23-28.
Fitzgibbons-McGoy Trio-Pastora's, N. Y., 23-28.
Fitzgibbons, Edna-Lubin's, Balt., 23-28.
Fletcher, Stella-Haymarket, Chgo., 23-28.
Fol, Dos Moines, Ia., 30-Oct. 5.
Florence Sisters-Rio de Janeiro, S. Am., Sept. 1-
Oct. 5.
Flower, Dick J.-Olympic, Chgo., 23-28, Grand, In-
dianapolis, 23-28.
Flynn Joe-People's, Phila., 23-28.
Fogarty, Frank-K. and P. 125th St., 23-28.
Fontelle-Orph., Springfield, O., 23-28.
Ford Bond Brothers-Star, Seattle, Wash., 23-28.
Ford, Mr. and Mrs. Arthur-Mohawk, Schenectady,
N. Y., 23-28.
Ford, Pour-K. and P. 125th St., 23-28.
Forester-Tremont, Boston, 23-28.
Forstner, Edwin-Gotham, Bklyn., 23-28.
Foster, Stella-Haymarket, Chgo., 23-28.
Foster and Foster-Colonial, N. Y., 23-28.
Fox, Jack-Lyric, Terre Haute, Ind., 23-28, O. 5.
Fox, Madge-Proctor's, Troy, N. Y., 23-28.
Francis-Gotham, Bklyn., 23-28

Francis, Emma—Grand, Indianapolis, 23-28.
 Francis, Helen—Grand, Boston, 23-28.
 Francis, Lee—Hippodrome, N. Y., Aug. 29-Sept. 30.
 Frankel, Fanny—Alex's, Toronto, 23-28, Cook's, Roch-
 ester, N. Y., 30-Oct. 5.
 Franklin, Irene, and Bert Green—Chase's, Wash., 23-
 28.
 Franklyn, Beth—Maryland, Balto., 23-28.
 Frederick Brothers and Burns—Maryland, Balto., 23-
 28, Chase's, Wash., 30-Oct. 5.
 Frede and Lars—Armory, Binghamton, N. Y., 23-28.
 Freeman Brothers—Star, Seattle, Wash., 23-28.
 Freeman's Goats—Star, Uniontown, Pa., 23-28.
 French, Henri—Orph., New Orleans, 16-28.
 Frenchell and Lewis—Columbia, Cin., 23-28.
 Frenz and Nelson—Orph., N. Y., 23-28.
 Frodin—Nelson, Springfield, Mass., 23-28.
 Frevoll, Frederic—Stratton, Middletown, N. Y., 23-
 28, O. H., Watertown, N. Y., 30-Oct. 5.
 Fuller, Ida—N. Y. Theatre, N. Y., 16-28.
 Funtley Winner, The—Proctor's, Newark, N. J., 23-
 28.
 Gabriel, Master—Colonial, N. Y., 23-28.
 Galsbore Girl, The—Maryland, Balto., 23-28.
 Gallagher and Barrett—H. and F. 12th St., 23-28.
 Galt, George—Orph., N. Y., 23-28.
 Gardner, Jack—Poll's, Scranton, Pa., 23-28, Trevel-
 Trenton, N. J., 30-Oct. 5.
 Gardner and Stoddard—Dixie, Atlanta, Ga., 23-28.
 Gault's, Boston, 30-Oct. 5.
 Garfield and Vinton—Empire, New Cross, Eng., 23-
 28, Empire, Stratford, Eng., 30-Oct. 5, Emp-
 Shepherd's Bush, Eng., 7-12, Empire, Carl-
 Wain, 14-19, Empire, Swansea, Wales, 21-28.
 Gaudin, George—Grand, N. Y., 23-28.
 Gavin, Platt and Perkins—Novelty, Denver, Colo.,
 16-28, Bijou, Lincoln, Neb., 30-Oct. 5.
 Gayler and Graff—Amboy, Perth Amboy, N. J., 23-28.
 Gaylord, Bonnie—Burwood, Omaha, 23-28.
 Gaynor and Nelson—Orph., Bangor, Me., 23-28, O. H.,
 Augusta, Me., 30-Oct. 5.
GENEHE, MAYNE, AND CO.—Ma., Chgo., 30-
 Oct. 5.
 Geor—Chgo., O. H., Chgo., 23-28.
 Godel and Walters—Orph., London, Ont., 23-28.
 Genaro and Bailey—Hammerstein's, N. Y., 23-28.
 Genaro's Venetian Gondoliers—Keith's, Columbia, O.,
 23-28.
 George, Edwin—Ma., Chgo., 23-28.
 Golden Trio—Gaiety, Chgo., 23-28.
 Gillette and McFarlane—Ma., Chgo., 23-28.
 Gillett's Dogs and Monkeys—Ma., Chgo., 23-28.
 Gillman and Broeze—Grand, Joliet, Ill., 23-28.
 Gilly, Haywood and Montgomery—Orph., Chgo., 23-28.
 Girdler, George—Orph., N. Y., 23-28.
 Girdler's Dogs—Star, Elgin, Ill., 23-28.
 Gluskerette, The—Mary Anderson, Louisville, 23-28.
 Goggy, Jules—Bennett's, Montreal, 21-28.
 Golden, Grace—Four-Mat, Chgo., 23-28.
 Golden and Huggins—Orph., Waco, Tex., 23-28.
 Golden, George—Poll's, Buffalo, 23-28.
 Goldsmith and Hoppe—Poll's, Waterbury, Conn., 23-
 28.
 Golly Trio—People's, Phila., 23-28.
 Gordon Brothers—Novelty, Nklyn., 23-28.
 Gordon, Cliff—Keith's, Prov., 23-28.
 Goss, John—Star, Monaca, Pa., 23-28.
 Gotham Four—S. and P., Jersey City, 23-28.
 Gotham Riders—Orph., Pittsburgh, 23-28.
 Grange, Ha—Novelty, Nklyn., 23-28, Gotham, Nklyn.,
 30-Oct. 5.
 Gray and Graham—Lyric, Cleveland, 23-28.
 Griff—Keith's, Boston, 23-28.
 Griggs, Serial Ballet—Hippodrome, N. Y., Aug. 29-
 29-Sept. 30.
 Goerth, Louis—Keith's, Boston, 23-28.
 Hall, Pauline—Gaiety, Wilmington, Del., 23-28.
 Hallen and Hayes—Keene's, Nklyn., 23-28.
 Hallen, George—Orph., Northfield, O., 23-28.
 Hanson-Dykeman, Mildred—Keene's, Nklyn., 23-28.
 Hanson and Nelson—Proctor's, Albany, N. Y., 23-28.
 Harcourt, Daisy—Maryland, Balto., 23-28.
 Hardens—Mary Anderson, Louisville, 16-28.
 Harnden Brothers—Keene's, Nklyn., 23-28.
 Harland and Robinson—People's, Los Angeles, Cal.,
 23-28.
 Harrihan, James—Mary Anderson, Louisville, 23-28.
 Harvey, Elsie, and Field Brothers—K. and P., Jersey
 City, 3, 23-28.
 Hasbail, Louis—Orph., Allentown, Pa., 23-28, Orph.,
 Reading, Pa., 30-Oct. 5.
 Hathaway's Monkeys—Olympic, Chgo., 23-28.
 Hawley, E. Frederic—Hathaway's, New Bedford,
 Mass., 23-28, Hathaway's, Lowell, Mass., 30-Oct.
 Hawthorne and Burt—Mary Anderson, Louisville, 23-
 28.
 Hawtrey, Wm. F.—Poll's, Scranton, Pa., 23-28, Orph.,
 Boston, 30-Oct. 5.
 Hayman and Franklin—Tivoli, Sidney, Australia, Aug. 5-Jan. 4.
 Hayes, C. C.—Ma., Indianapolis, 23-28, Aldron
 Seymour, Ind., 30-Oct. 5.
 Hazard, Grace—Forest, Phila., 23-28.
 Hearn, Tom—Empire, Glasgow, Scot., 23-Oct.
 Liverpool, Eng., 7-19, Empire, Manchester, Eng.,
 21.
 Helder, Frederick—Grand, Joliet, Ill., 23-28, Olympic
 Chgo., 30-Oct. 5.
 Helm Children—Family, Elmira, N. Y., 23-28.
HELENA, EDITH—Savoy, Hamilton, Ont., 23-28.
 Henderson and Ross—Brooks', Louisville, 23-28.
 Hendrix, Lewis and Headings—Bennett's, Montreal,
 23-28.
 Henry, Louis—Proctor's, Newark, N. J., 23-28.
 Heron Family—Forest, Phila., 73-28.
HERMANN, ADELAIDE—Shubert, Kansas City, Mo.,
 N. Y., 23-28.
HERMANN, THE GREAT—Baker, Rochester,
 N. Y., 23-28.
 Hibbert and Warren—Proctor's, Albany, N. Y., 23-28.
 Hickey and Nelson—People's, Phila., 23-28.
 Hicks, Earl G.—Burwood, Omaha, Neb., 23-28.
 Hill, And-K. and P. 5th St., 23-28, K. and P. 5th
 St., 30-Oct. 5.
 Hill and Hill—Keene's, Nklyn., 23-28.
 Hill's Animals—Keith's, Boston, 23-28.
 Hillard, William—Orph., Chgo., 30-Oct. 5.
 Hinton, Capt. Sidney—Exposition, Pittsburgh, 23-28.
 Hoch, Emil—Orph., Kansas City, 22-28, Orph., N.Y.,
 Orleans, 29-Oct. 5.
 Hoes and Leo—Proctor's, Newark, N. J., 23-28.
 Hoke, George—Orph., Nklyn., 23-28.
 Hoffmaworths, The—Grand, Pittsburgh, 23-28.
 Hollis, Marie—Pastor's, N. Y., 23-28.
 Holman, Al and Marie—Ermilage, Moscow, Russia,
 Aug. 15-Sept. 15.
 Holmes and Vanders—Ma., Lafayette, Ind., 23-28.
 Olynck, N. Ward, Ind., 30-Oct. 5.
 Houston, Fritz—Family, Williamsport, Pa., 23-28.
 Howard Brothers—Academy, Montreal, 22-28.
 Howard and Emerson—Pastor's, N. Y., 23-28.
 Howard and Howard—Poll's, Worcester, Mass., 23-28.
 Poll's Bridgmont, Conn., 30-Oct. 5.
 Howard and North—Poll's, Scranton, Pa., 23-28.
 Keith's, Phila., 30-Oct. 5.
 Howe, Laura—Orph., Ft. Worth, Tex., 23-28.
 Howel, Robert—Sodant's, Clinton, Ia., 23-28, Crystal
 Rock Island, Ill., 30-Oct. 5.
 Hubbs and Brown—Rhin, Battle Creek, Mich., 23-28.
 Huebsch, John J. and Marie—Rhin, Kenosha, Wis., 23-
 28.
 Huebsch, M. and Mrs. Geo. Keith's, Columbus, O.,
 23-28.
 Human Flugs, Seventeen—Poll's, Springfield, Mass.,
 23-28.
 Hume and Lewis—Howard, Boston, 23-28.
 Huntington, Wright—Orph., Louisville, 23-28.
 Hutchinsons, Three—Family, Tinton, Ind., 23-28.
 Hyams, John, and Lella McIntyre—Forest, Phila.,
 23-28.
 Hyde, Mr. and Mrs. Robert—Auditorium, Lynn, Mass.,
 23-28.
 Hyatt's Sisters—Pastor's, N. Y., 14-28.
 Idaho Six—Orph., Nklyn., 23-28, Alhambra, N. Y.,
 30-Oct. 5.
 Ili, Provandini and Campbell, Phila., 23-28.
 Inaeham and Campbell—Ma., Chgo., 23-28.
 Innes, William—Grand, Indianapolis, 23-28.
 In Morocco—Poll's, Scranton, Pa., 23-28.
 Innes and Ryan—Gaiety, Galesburg, Ill., 23-28, Olympic,
 N.Y., Chgo., 30-Oct. 5.
 Irving, Musical-San, Latrobe, Pa., 23-28, Star, W.
 Lebanon, Pa., 30-Oct. 5.
 Italian Trio—People's, Phila., 23-28.
 Jackson Family—Hammar, Chgo., 23-28.
 Jaffe, Harry—Hammerstein's, N. Y., 23-28.
 Jardi, Leo—Orph., Minneapolis, 23-28.
 Joe, James—Keith's, Prov., 23-28.
 Johnson and Wells—Arcade, Toledo, 23-28.
 Johnson, Carroll—Bonetti's, Montreal, 23-28.
 Johnston, George—Orph., N.Y., 23-28.
JOHNSTONS, THE MUSICAL—Empire, Swansea, Wales, 23-28, Empire, Newport, Wales, 30-Oct. 5, Hippodrome, Brighton, Eng., 7-12, Kings, Gath-
 erhead, Eng., 14-19, Hippodrome, Manchester, Eng.,
 23-28.
 Jolly and Wild—Empire, De Moines, Ia., 23-28.
 Joines, Harry—Orph., Allentown, Pa., 23-28.
 Jones and Sutton—O. H., Northampton, Mass., 23-28.

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ST. PAUL, MINN.—Gryphon: Julie Horne and
co., Kate Fay, Lew Hawkins, Phil and Nettie Peters.

NEW BRITAIN. J. J. Latourneau and Omar, the Human Top.
NEW KENSINGTON, PA.—Sgt. (J. G. Barker, mgr.): The Two Pecks Whistling Billy Shanks, and the Little Sisters 10-21. Business large.—Palmer and Co. (J. J. Barker, mgr.): Baby Violente, Charles Brown and Violet and Nina Williams are pleasing large business.
TRISTON, N. J.—Treat (Montgomery House, mgr.): June Salino, Dora Baum, Smith and Chanaro, Fat Baby and Marion Bell, Marvona Navarro, Mary Mary Sisters, and Edwin Keough and co. pleased good business.
BINGHAMTON, N. Y.—Army (Webster and Nash, mgr.): K. M. Hart, wa. mgr.: Emmett De Vay and co., Yammato Bertha, Musical Organ, Edolo Lewis and Bertha, Milt Wood, Murphy and Andrews, and Volts 10-21, big house.
LAWRENCE, MASS.—Colony (G. Fred Leach, mgr.): Henry Horton and co., Dallas Gray, Peppermint, Baby Clara, Bergman and Mahoney, Lillian and Volts, 10-21, and the Four Comrades 16-21. King Hill; good business.
NEW LONDON, CONN.—Hijon (Daniel Caney, mgr.): Burke and Ulline, Ted and Clara, Baby McVeigh, and pictures are crowding the house, 16-21. Business good.
—M. A. Shedy, of Fall River, Mass., proprietor of who was in this city it.
ELIZABETH, N. J.—Proctor's (George F. McDermott, mgr.): Virginia, Marie and co. (Big hit), La Petite Mimosa, Kita Bannal Troupe, Swift and Volts, Arthur Whitelaw, and Chetale and co. 16-21. Business good.
ELWOOD, IND.—Crystal (Lafe Troyer, mgr.): Grace and Jack May, Fred Price, and the Three Hutchinsons to fair business 9-11. Pictures and Fenlon, La Verdo, and Nelson and Robert to good business 13-14.
JOHNSTOWN, PA.—Pack (W. Scherer, mgr.): Rayno's Picture Palace, Josephine Burns, McGrath and Falge, and Win the 10-21. This is the last booking from the Keith circuit.

WATERTOWN, N. Y.—Orpheum (J. P. Stack, mgr.): Goltz trio, Josephine Davis, Murphy and Dunn, Geo. W. Devlin and Elwood, James F. Mardonnini, and pictures, proved an attractive bill 18-21; good business.

SYRACUSE, N. Y.—Grand (C. H. Plummer, mgr.): Frederick Bond and co., Dillon Brothers, Costing Dunbar, Neil Halina, Majestic Musicians, Geo. Bush and Son, Herbert Lloyd and co., and The Williams Burkes, to large houses. 18-21.

WILLIAMSPORT, PA.—Family (Fred M. Lundy, mgr.): C. Davis, Marshall, The Mystic, Mr. and Mrs. John Cooper, the Great Richards, Boyd and Viola, Waltham Troupe, the Gals and Millan Brothers, are drawing good audiences, 18-21.

CHESTER, PA.—New Family (Harry D'Eata, mgr.): Walter Boothman, Edwin Chapman, and Musical Tior, Hayes Winchell and Russell, Alvin Burdette, Agnes Lynn, Flawlor and Dunn, 18-21; business fair and every act well received.

SHEBOYGAN, WIS.—Unique (Arthur Lane, mgr.): Meyers and Brock, the Carroll, Ellsworth and Bert, Alice, Dutton and Kate, Gladys Williams, 11-14 Male Quartette, Pollard, Lipman and Lewis, and Spending and Dupree 18-22; crowded houses.

PORT WAYNE, IND.—Temple (Frank E. Strong, mgr.): Al Carlson, Professor Dulcino, Lemaire and Dale, and the Fannie Usher, Brown and Wilmore, and Euclid Martin, opened 18, to a packed house.—Item: The Fort says Fair runs 17-20.

WATERBURY, CONN.—Jacques (J. F. Clancy, mgr.): George Abel and co., Shaudon and McKim, Alice and Lorraine, Carroll and Bokor, the Lecky Brothers, and Beatie Wynne 18-21, are pleasing large audiences.

BLOOMINGTON, ILL.—Castle (G. W. Martin, mgr.): Joseph Reddy, Lloyd's Music Peddlers, Lynne and Beaulie Hammett, Frederick M. Heider, Greve and Green, and Julian and Dyer are entertaining fair houses 18-21.

SPRINGFIELD, ILL.—Orpheum (Meyer and Vatta, mngs.): Merriam Sisters, Elma Mason, Rose and John. Mark Lea, and John A. West, to business 5-14.

SAN JOSE, CAL.—Unique (Robert G. Brady, mng.): Mr. and Mrs. John T. Powers, Harry Feuda, Howley and Leslie, Bruce Franklin, Coston and Carter, and Allan Wall 10-21.

GLOVERSVILLE, N. Y.—Family (J. B. Morris, mng.): Bradlee Martin co., Eckel and Danvers. Miralles Duo, Tommy Dunne, and McNamee, played 6-21; business good.

SCHENECTADY, N. Y.—V-hawk (Weber and Bush, mngs.): Merriam Sisters, Trude and Dora, Milton's Duo, Watermelon Trust, Belle Marie, Enzo, and Mr. and Mrs. Gardner Crane to good business 10-21.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mng.): Ethel May Piccolo Midway, E. McTrtridge, Lee Aubin-Leonal Duo, and Lillian Ashley, closed 10-21.

FORTVILLE, FLA.—Family (H. Knoblauch, mng.): Brothers, Maxwell and Dudley, Bert Page, Paul Fuchs, and Lillian Shellen, and kineograph, closed good houses 10-21.

PITTSFIELD, MASS.—Belle and Austin, Monique's cackatoon, Beaulie Nitrum, Franklin and Crane, Hobbin, and Burns and Franklin 10-21 closing the business.

LYNN, MASS.—AUDITORIUM (Harry Katsos, mng.): Little Pap, Van Brothers, Hallen and Guyra, Pasque Quetrette and Johns, La Vent, and Ameta 10-21 to good attendance.

PAWTUCKET, R. I.—New Theatre (J. W. Cairns, mng.): Mrs. C. Leslie Evans, Hume and Lewis, Bert Speer, Ole Perkins, and Mrs. Brunelle to fair business 10-21.

ARRA, N. D., P.A.-Family (Edward Monart, mrg.; Jerry Breen, wif.) Felita Houston, Helen Chiles, Jennie Courchesne, Knudsen, three Jacksons 6-21. good bill, opened to packed house.

COLORADO SPRINGS, COLO.-Lubelski Henry Lubelski, owner; Robert Ellis, res. mrg.; Edward and Stene, Mr. Cloud and Melville, Brooks and Coffey, Mrs. and Josephine 9-14. packed house to capacity 9-14.

HAGERSTOWN, WED.-Kagle (Aug. Ehmling, prop.; G. T. Granger, mrg.; O'Hara and Watson, Lathlow Sisters, W. O. Wolford, and Tommy Harris 3-21. Very good attendance and pleased.

LINCOLN, NEB.-Lyric (H. M. Miller, mrg.; Jay L. Watson, Bingham and Gable, Maude Fender, D. L. Dyer, Harry and Wolford, Woods and Woods, 10-21. Good attractions; S. R. O.

EAST ST. LOUIS, ILL.-Family (L. E. Lund, mrg.; Dan Eise's place, M. C. Corrie, Eddie Leslie, Alvin Brothers, and Warren Catterlin and co. 10-21. good bill and business.

ROCKFORD, ILL.-Orpheum (A. J. Shimp, mrg.; Vesta Montrose, Daly, Baird and Dunn, Fred and Edna, Madeline Everett and co., and H. J. Brokaw 10-15. pleased good business.

KALAMAZOO, MICH.-Big W. S. Butterfield, mrg.; The Matinee Quartette, Leonard Kane, Alwyn and Kingsley, Mrs. C. D. Salisbury, Katherine Deem and pictures, 10-21.

SPRING FALLS, S. D.-Matinee (Courard Holmes, mrg.; Chas. Courard, Colman and Mezia, the Weesleys, Earl Kern, and pictures 9-15 to packed house.

FORT SMITH, ARK.-Lewie (W. B. Russell, mrg.; Marie Morille, 10-21.

WILMINGTON.—GRAND (J. Leonard Johnson, mgr.): Dram City 14; fair house. The Wheel of Love 19. The Gingerbread Man 21.—LYCEUM (Daniel Humphries, mgr.): A Chorus Girl's Luck in New York 12-14; fair houses. The Life of an Actress 16; fair business. The Gambler of the West 19-21. From Sing Sing to Liberty 22-23. A Fugitive from Justice 24-26.

DANVILLE.—GRAND (George W. Chatterton, mgr.): The Man of the Hour 17; high class co. and attraction; crowded house. A. B. Patton in the Show Room 18; pleasant good business. Coming Thru the Bye Bye.

PRINCETON.—APOLLO OPERA HOUSE (C. B. Henderson, mgr.): The Cow Puncher 17; good business. King of the Ring 18; My Boy 20. Under South Street 21. The Bachelor Oct. 1.

EAST ST. LOUIS.—BROADWAY (Central States Theatre Co., owners; I. Kent Cohn, res. mgr.): Tempest and Sunshine 17; Rocky Mountain Express 18; 14; good business. Four Corners of the Earth 15-18.

STERLING.—ACADEMY (M. C. Ward, mgr.): The Cow Puncher 17; pleasant good business. Torland 12 gave satisfaction to full house. A Hot Old Time 19. When We Were Friends 20.

INDIANA

MARION.—THE INDIANA (Harry G. Sommers, mgr.): S. W. Pickering, res. mgr.; S. Miller Kent, in Raffles, 7, delighted a good audience. Howe's moving pictures 9 brought out a large audience and pleased. Our New Minister 12; two performances, to good business. A Dangerous Friend 13 enjoyed fair patronage. Jane Corcoran 14 presented A Doll's House, at the matinee, and Hedda Gabler, at the night performance. The Irish Senator 15, the latest play, opened a week's engagement 16, with the Black Hand, to a large audience. Their repertoire includes Man-of-war-men, Voice of Nature, Prince of Lairs, Wyoming, Fanchon the Cricket, Mary Jane and Mr. Beckwith, Mr. Hyde, The Great White-Faced 24. The College Widow 25. Strongheart 26. ITEM: The Charles Mills has been retained as treasurer of the Indiana and Grand Theatres, with Ora Parks as his assistant.

EVANSVILLE.—WELLS' BIJOU (Allen Jenkins, mgr.): The Umpire 13; pleasant fair house. E. M. H. 14 in the House of a Thousand Candles delighted good house. Tempest and Sunshine 15-18; fair house. The End of the Trail 19-21. The Phantom Detective 22-24. Wilson Lockage 25. GRAND (Pedley and Burch, owners; Fred Wastler, mgr.): McCabe and Mack in The Irish Senator 15 drew good house and night. Howe's moving pictures 18, East Lynne 21. Hedda Gabler 19. For Her Brother's Sake 21. PEOPLE'S (Pedley and Burch, owners; Fred Wastler, mgr.): The High Jinks co. 15-18 drew very fair house. The Champagne Girls 22-25. ITEM: Messrs. Wells and Neal, owners of the Bijou, spent several days in the city looking over conditions for the coming season.

VINCENNES.—GRAND (Guy McInnes, mgr.): Season opened with The Irish Senator 12, to a full house. The Irish Senator 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

LA PORTE.—HALL'S (Central States Theatre Co., owners; D. M. Nye, mgr.): Raffles 17; pleasant fair house. My Wife's Family 14; good business. The Irish Senator 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): A Break for Liberty 9; attraction good; attendance good. Our New Minister 10; excellent attraction to very good attendance. London Gaiety Girls 11 to good business.

TERRE HAUTE.—GRAND (T. W. Barlight, mgr.): Kate Barton's Temptation 10, 11 drew fair house. U. T. C. 12-14; fair co.; satisfactory business. Murray and Mack in the Sunny Side of Broadway 15; large and well pleased audience. The Lion and the Kid 16-18. The Cowboy Girl 19-21. Strongheart 22. COLISEUM (J. H. Barnes, mgr.): Fay Foster Burlesques 15-18 pleased satisfactory house. Ideal Extravaganzas co. 22, 23.

FORT WAYNE.—MAJESTIC (Rice and Blair, mgrs.): Morgan's Conquest 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

LITTON.—GRAND (Charles E. Rose, mgr.): An Aristocratic Tramp 12; fair to fair business. Murray and Mack 16; good to good house. A Royal Slave 18; pleasant small house. King of the Cattle Ring 20. A Break for Liberty 23. Wilson's East Lynne 25. The Minister's Son Oct. 1. For Mother's Sake 2.

MICHIGAN CITY.—GRAND (Central States Theatre Co., owners; Otto Dunbar, mgr.): Raffles 15 (return date); crowded house; pleasant. The Show Girl 17; pleasant fair audience. The Hopkins 21. The District Leader 22. THE SHOW GIRL (C. H. Cox, mgr.): Polite vaudeville to good houses week 18.

HUNTINGTON.—THEATRE (C. A. Holden, mgr.): Monte Cristo 16; very good house; fair co. Jane Corcoran in A Doll's House 17. Uncle Josh Sprague 19. Show Girl 21. An Aristocratic Tramp 22. The District Leader 23. The Show Girl 24. A Good Fellow 26. Faust 28.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): A Pair of Country Kids 5; fair house; pleasant. Maad Henderson co. week 9; failed to appear on account of relatives. The Mystery of the Sphinx 11. ITEM: Elitree Band played in the Park here 12 to over 1,500 people.

RICHMOND.—GENNETT (Ira Swisher, mgr.): Carl W. Cook Stock co. week 9-14. Plays: The Heart of Tennessee, A Southern Spy, The Mystery of New York, Jim the Westerner, The Paradise, Mine 40; good business. Are You a Mason 20. Chester-Bishop Stock co. week 23-28.

TIPPECANOE.—MARTY THEATRE (O. S. Marty, mgr.): Our Old Kentucky Home 12; fair to small audience. Martin's U. T. 17. King of the Cats 18. The Irish Senator 19. The Show Girl 21. The District Leader 22. The Show Girl 23. The District Leader 24. The Show Girl 25. The District Leader 26. The Show Girl 27. The District Leader 28. The Show Girl 29. The District Leader 30. The Show Girl 31. The District Leader 32. The Show Girl 33. The District Leader 34. The Show Girl 35. The District Leader 36. The Show Girl 37. The District Leader 38. The Show Girl 39. The District Leader 40. The Show Girl 41. The District Leader 42. The Show Girl 43. The District Leader 44. The Show Girl 45. The District Leader 46. The Show Girl 47. The District Leader 48. The Show Girl 49. The District Leader 50. The Show Girl 51. The District Leader 52. The Show Girl 53. The District Leader 54. The Show Girl 55. The District Leader 56. The Show Girl 57. The District Leader 58. The Show Girl 59. The District Leader 60. 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ALVARADO (W. J. Dant, mgr.): The Old Clothes Man 12-13; good business. **YFELAVI**—OPERA HOUSE (B. C. Whitner, mgr.): C. W. Thomas, res. mgr.; W. A. Whitner, 12; good performance. **PARADISE** 14, good, to fair business. **ROSE** 15, duplicated many former successful visits. **Isle of Spices** 17, fourth annual visit to good house. **Isle of Spices** 18, good. **Isle of Spices** 19, good. **Isle of Spices** 20, good. **Isle of Spices** 21, good. **Isle of Spices** 22, good. **Isle of Spices** 23, good. **Isle of Spices** 24, good. **Isle of Spices** 25, good. **Isle of Spices** 26, good. **Isle of Spices** 27, good. **Isle of Spices** 28, good. **Isle of Spices** 29, good. **Isle of Spices** 30, good. **Isle of Spices** 31, good. **Isle of Spices** 32, good. **Isle of Spices** 33, good. **Isle of Spices** 34, good. **Isle of Spices** 35, good. **Isle of Spices** 36, good. **Isle of Spices** 37, good. **Isle of Spices** 38, good. **Isle of Spices** 39, good. **Isle of Spices** 40, good. **Isle of Spices** 41, good. **Isle of Spices** 42, good. **Isle of Spices** 43, good. **Isle of Spices** 44, good. **Isle of Spices** 45, good. **Isle of Spices** 46, good. **Isle of Spices** 47, good. **Isle of Spices** 48, good. **Isle of Spices** 49, good. **Isle of Spices** 50, good. **Isle of Spices** 51, good. **Isle of Spices** 52, good. **Isle of Spices** 53, good. **Isle of Spices** 54, good. **Isle of Spices** 55, good. **Isle of Spices** 56, good. **Isle of Spices** 57, good. **Isle of Spices** 58, good. **Isle of Spices** 59, good. **Isle of Spices** 60, good. **Isle of Spices** 61, good. **Isle of Spices** 62, good. **Isle of Spices** 63, good. **Isle of Spices** 64, good. **Isle of Spices** 65, good. **Isle of Spices** 66, good. **Isle of Spices** 67, good. **Isle of Spices** 68, good. **Isle of Spices** 69, good. **Isle of Spices** 70, good. **Isle of Spices** 71, good. **Isle of Spices** 72, good. **Isle of Spices** 73, good. **Isle of Spices** 74, good. **Isle of Spices** 75, good. **Isle of Spices** 76, good. **Isle of Spices** 77, good. **Isle of Spices** 78, good. **Isle of Spices** 79, good. **Isle of Spices** 80, good. **Isle of Spices** 81, good. **Isle of Spices** 82, good. **Isle of Spices** 83, good. **Isle of Spices** 84, good. **Isle of Spices** 85, good. **Isle of Spices** 86, good. **Isle of Spices** 87, good. **Isle of Spices** 88, good. **Isle of Spices** 89, good. **Isle of Spices** 90, good. **Isle of Spices** 91, good. **Isle of Spices** 92, good. **Isle of Spices** 93, good. **Isle of Spices** 94, good. **Isle of Spices** 95, good. **Isle of Spices** 96, good. **Isle of Spices** 97, good. **Isle of Spices** 98, good. **Isle of Spices** 99, good. **Isle of Spices** 100, good.

ESCANABA—P. M. PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Panama, Aug. 23. **WHITE'S** (C. J. Loom, mgr.): White Stock co. opened in Stock Exchange 16; to a crowded house, and continues to do immense business. **A Woman's Revenge** 9-23.

DOWAGIAC—BECKWITH MEMORIAL (W. S. Butterfield, mgr.): Uncle John Sprucey 16, fair crowd. **A Desperate Chance** 18. **The Isle of Spices** 20. **W. A. Whitner** in An Old Sweetheart of Mine Oct. 1.

CADILLAC—THEATRE (C. E. Russell, mgr.): Ma's New Husband 11, to light business; ordinary. **W. A. Whitner** in An Old Sweetheart of Mine 16. **Morgan's Comedians**, week 23-28. **Isle of Spices** 29. **The District Leader** 30.

TRAVERSE CITY—STEINBERG'S GRAND (Charles Bennett, mgr.): Ma's New Husband 12, pleased a large house. **Human Hearts** 13, pleased small house. **As Told in the Hills** 17, delighted a large house. **The Kluge** 24.

KALAMAZOO—ACADEMY (B. A. Bush, prop. and mgr.): A Human Slave 14; fair. **Rose** 16. **Isle of Spices** 19. **Before and After** 20. **An Old Sweetheart of Mine** 21. **The Old Clothes Man** 25.

HILLSDALE—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): The Show Girl 18; best of satisfaction; good house. **Billy Barry's Minstrels** 20. **North Brothers**, week of 30.

EAST JORDAN—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Ma's New Husband 13; fair, to good business. **As Told in the Hills** 19. **Alphonse and Gaston** 24. **Nobody's Claim** 25.

ADRIAN—CROWELL OPERA HOUSE (C. D. Hardy, mgr.): Under Southern Skies 17, good co.; gave satisfaction to fair house. **W. A. Whitner** 23. **District Leader** 28. **27**, Cupid in Vassar 28.

MARQUETTE—OPERA HOUSE (A. F. Koepcke, mgr.): A Message from Mars 9; excellent co.; good house. **Peck's Bad Boy** 10, pleased fair house. **Human Hearts** 18.

HOUGHTON—SAVOY THEATRE: is enjoying a large increase in its business. **The Copper Country Fair** will be held in the Amphitheatre 24-25; big time for all.

MINNESOTA.

FARIBAUT—FARIBAUT OPERA HOUSE (Arthur and Hilley, lessees and mgrs.): Sweetest Girl in Dixie 11; pleased good business. **West-Henry Stock** co. 12-14; plays: When Women Sin, His American Friend, and A Runaway Wife; fair, to medium business. **Young Buffalo** in King of the Wild West 16; good co. to a large house. **In Old Missouri** 19. **As Told in the Hills** 20. **Ole Swanson** 24. **Lyman Twins** 25. **My Dixie Girl** 26. **A Russian Spy** 28.

BRAINERD—OPERA HOUSE (C. P. Walker, mgr.): W. E. Fox, local mgr.; A Wife's Secret 10; new fair business. **Chairman** 11. **The Girl** 12, well pleased, good house. **A Message from Mars** 14; pleased small house. **The Choir Singer** pleased fair sized audience. **Raffles** 25. **Son's Band** 30.

ROCHESTER—METROPOLITAN (J. E. Reid, mgr.): The Sweetest Girl in Dixie 16, to excellent business. **Orpheus** 20. **The Girl** 21. **The Girl** 22. **Over There** 23. **My Dixie Girl** 30. **McPherson's Stock** co. Oct. 3-5.

ST. CLOUD—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): The County Chairman 10; large and pleased house. **The Cow Puncher** 11; small house; fair. **Human Hearts** 12. **The Girl** 13. **The Girl** 14. **The Girl** 15. **The Girl** 16. **The Girl** 17. **The Girl** 18. **The Girl** 19. **The Girl** 20. **The Girl** 21. **The Girl** 22. **The Girl** 23. **The Girl** 24. **The Girl** 25. **The Girl** 26. **The Girl** 27. **The Girl** 28. **The Girl** 29. **The Girl** 30. **The Girl** 31. **The Girl** 32. **The Girl** 33. **The Girl** 34. **The Girl** 35. **The Girl** 36. **The Girl** 37. **The Girl** 38. **The Girl** 39. **The Girl** 40. **The Girl** 41. **The Girl** 42. **The Girl** 43. **The Girl** 44. **The Girl** 45. **The Girl** 46. **The Girl** 47. **The Girl** 48. **The Girl** 49. **The Girl** 50. **The Girl** 51. **The Girl** 52. **The Girl** 53. **The Girl** 54. **The Girl** 55. **The Girl** 56. **The Girl** 57. **The Girl** 58. **The Girl** 59. **The Girl** 60. **The Girl** 61. **The Girl** 62. **The Girl** 63. **The Girl** 64. **The Girl** 65. **The Girl** 66. **The Girl** 67. **The Girl** 68. **The Girl** 69. **The Girl** 70. **The Girl** 71. **The Girl** 72. **The Girl** 73. **The Girl** 74. **The Girl** 75. **The Girl** 76. **The Girl** 77. **The Girl** 78. **The Girl** 79. **The Girl** 80. **The Girl** 81. **The Girl** 82. **The Girl** 83. **The Girl** 84. **The Girl** 85. **The Girl** 86. **The Girl** 87. **The Girl** 88. **The Girl** 89. **The Girl** 90. **The Girl** 91. **The Girl** 92. **The Girl** 93. **The Girl** 94. **The Girl** 95. **The Girl** 96. **The Girl** 97. **The Girl** 98. **The Girl** 99. **The Girl** 100.

WINONA—OPERA HOUSE (C. F. Burlingame, mgr.): To Die at Dawn 15, pleased a light house. **Chauncey Olcott** 17. **Sweetest Girl in Dixie** 19. **As Told in the Hills** 22.

CROOKSTON—OPERA HOUSE (C. P. Walker, mgr.): A Wife's Secret 13; fair house and co. **The County Chairman** 17. **The Choir Singer** 19. **A Message from Mars** 20.

NORTHFIELD—AUDITORIUM (A. K. Ware, local mgr.): The Sweetest Girl in Dixie 10; good house; pleased. **Harry L. Dizon's new play**, **Alfalfa**, 19. **Ole Swanson** 24. **My Dixie Girl** Oct. 2.

STILLWATER—AUDITORIUM (H. C. Robertson, mgr.): The Choir Singer 15; small audience; co. fair. **The Volunteer** Oct. 21.

MISSISSIPPI.

JACKSON—THE CENTURY (Ehrlich Brothers & Coleman, lessees; S. C. Marshall, mgr.): The Girl of the Streets 11; fair business. **The Holiding Girl** 17. **Yack and Adams** 19. **The Unhappy** 20. **McPherson's Stock** co. 21. **Land of Nod** 23. **The Clansman** Oct. 2. **Al G. Fields** 3.

WEST POINT—OPERA HOUSE (L. H. Franks, mgr.): ITEM: Nine of the chorus of Toyland co. were stranded in this city. **The Girl** 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

BILOXI—DUKATE'S (G. W. Wilkes, mgr.): Opened with Olympic Opera co. in Love is Blind 11; to good house. **The Clansman** 23.

COLUMBUS—OPERA HOUSE (James W. Newby, mgr.): Toyland 16; cancelled. **The Girl** 17. **The Girl** 18. **The Girl** 19. **The Girl** 20. **The Girl** 21. **The Girl** 22. **The Girl** 23. **The Girl** 24. **The Girl** 25. **The Girl** 26. **The Girl** 27. **The Girl** 28. **The Girl** 29. **The Girl** 30. **The Girl** 31. **The Girl** 32. **The Girl** 33. **The Girl** 34. **The Girl** 35. **The Girl** 36. **The Girl** 37. **The Girl** 38. **The Girl** 39. **The Girl** 40. **The Girl** 41. **The Girl** 42. **The Girl** 43. **The Girl** 44. **The Girl** 45. **The Girl** 46. **The Girl** 47. **The Girl** 48. **The Girl** 49. **The Girl** 50. **The Girl** 51. **The Girl** 52. **The Girl** 53. **The Girl** 54. **The Girl** 55. **The Girl** 56. **The Girl** 57. **The Girl** 58. **The Girl** 59. **The Girl** 60. **The Girl** 61. **The Girl** 62. **The Girl** 63. **The Girl** 64. **The Girl** 65. **The Girl** 66. **The Girl** 67. **The Girl** 68. **The Girl** 69. **The Girl** 70. **The Girl** 71. **The Girl** 72. **The Girl** 73. **The Girl** 74. **The Girl** 75. **The Girl** 76. **The Girl** 77. **The Girl** 78. **The Girl** 79. **The Girl** 80. **The Girl** 81. **The Girl** 82. **The Girl** 83. **The Girl** 84. **The Girl** 85. **The Girl** 86. **The Girl** 87. **The Girl** 88. **The Girl** 89. **The Girl** 90. **The Girl** 91. **The Girl** 92. **The Girl** 93. **The Girl** 94. **The Girl** 95. **The Girl** 96. **The Girl** 97. **The Girl** 98. **The Girl** 99. **The Girl** 100.

PUFFALO—OPERA HOUSE (R. H. Mullin, mgr.): Opened with Toyland 12; fair to full house.

MISSOURI.

ST. JOSEPH—TOOTLE (C. U. Philley, mgr.): The Yankee Regent 11, with Ruby Lyons, a happy relief from the usual run of comedians; business fair. **Miss Pocahontas** 14; Walter Jones scored; business fair. **The Alaskan** 17. **The Squawman** 18. **The Heir to the Hoar** 19. **Brewster's Millions** 20. **LYCEUM** (C. U. Philley, mgr.): Billy Kerns' Minstrels 12-14; to large and enthusiastic audiences. **Panhandle Pete** 15, 16; good co.; snappy chorus; well presented; opening matinee light, but slight performance taxed capacity. **Are You Crazy** 17, 18. **Lady Birda Burlesque** 19, 20.

CARTHAGE—GRAND (Annie Brigham, mgr.): Dr. Alexander's and Barth Gray 12; occultism and thought transmission entertained large and delighted crowds all week, except 10, when the King of Tramps played to a fair crowd. **ALBION** (William C. Ross, mgr.): Britt and Britt in black-face singing and dancing 10. **Sales and Sales** in their Chinese comedy act pleased large crowds all week.

LOUISIANA—PARKS' OPERA HOUSE (E. A. Parks, mgr.): The Earle Stock co. 9-10; fair business; pleased. **Plays: Her Double Life**, Mr. Farnham, The Village Blacksmith, Jim Blincoe, The White Slave, and Woman Against Woman. **Tempest and Amphibia** 20. **Doming Minstrels** 27. **Lyceum Stock** co. 30-Oct. 2. **Toyland** 3.

MEXICO—GRAND (A. R. Waterman, mgr.): Earl Stock co. 10-25. **Whard** of Wall Street 23. **Lyman Howe's moving pictures** 25. **Cravford** and **David** Musical Comedy 27, 28. **Hickman-Bessy** co. Oct. 7-13.

MANNIBAL—PARK (J. B. Price, mgr.): When We Were Friends 14, pleased two good houses. **The Four Huntsmen** 20. **A Poor Relation** 21. **The Original Cuban** 26.

FULTON—PRATT'S (John R. Pratt, mgr.): Opened with Millionaire Tramp 10; fair business. **Lyman Howe** 27. **Whard of Wall Street** 30. **Toyland** Oct. 3. **Cow Puncher** 11.

MOORELY—HALLORAN'S (P. Halloran, mgr.): North Brothers' co. week 16. **Parker's Amusement** co. 18-23. **Barrett and Bailey Circus** 28. **JEFFERSON CITY**—THEATRE (Richard Aard, mgr.): The Vanderbilt Cup 14, pleased good business.

MONTANA.

BUTTE—BROADWAY (James K. Healet, mgr.): The week ending 14 was filled with Little Johnny Jones, The Mayor of Tokio, and The Time, the Place and the Girl; capacity was the rule at every performance. **William Farnham** in The Squawman 18, 19, with advance sale of entire house. **Era Kendall** in Sweet Elegant Jones 17, 18. **The Cow Puncher** 21, 22. **The Sanford Dodge** co. 23. **The County Chairman** 24. **25**, **26**, **27**, **28**, **29**, **30**, **31**, **32**, **33**, **34**, **35**, **36**, **37**, **38**, **39**, **40**, **41**, **42**, **43**, **44**, **45**, **46**, **47**, **48**, **49**, **50**, **51**, **52**, **53**, **54**, **55**, **56**, **57**, **58**, **59**, **60**, **61**, **62**, **63**, **64**, **65**, **66**, **67**, **68**, **69**, **70**, **71**, **72**, **73**, **74**, **75**, **76**, **77**, **78**, **79**, **80**, **81**, **82**, **83**, **84**, **85**, **86**, **87**, **88**, **89**, **90**, **91**, **92**, **93**, **94**, **95**, **96**, **97**, **98**, **99**, **100**.

MILES CITY—OPERA HOUSE (George H. Ulmer, mgr.): Nashville Students; poor, to light business. **FAMILY** (H. McCausland, mgr.): Good time has been given to S. R. O. houses week 9-15. **ITEM:** Arthur Lovette, formerly local manager of the Family, has been transferred to Manager Enright's Billiam house, and is succeeded here by H. McCausland, as local manager.

MACDONALD—THEATRE MARGARET (Clinton and Macdonald, mgrs.): The Mayor of Tokio 12; co. fairly good business. **The Time, the Place and the Girl** 15; good business; pleased. **ITEM:** The Anacostia Lodge of Elks gave a large theatre party on the night of 13, entertaining the members of their

own amateur co., which produced here on Aug. 20 Tommy Get's play, A Night in Bohemia. **MISSOURIA**—UNION OPERA HOUSE (C. A. Harwood, mgr.): Little Johnny Jones 12; line co.; crowded house. **The Mayor of Tokio** 15. **Era Kendall** in Sweet Elegant Jones 18. **The Three Musketeers** 17. **The Time, the Place and the Girl** 19.

NEBRASKA.

LINCOLN—OLIVER (F. C. Lehman, mgr.): Sir Hearted 12, 13; good co.; good house. **Miss Pocahontas** 14; good co.; good house. **The Squaw Man** 17. **Heir to the Hoar** 20, 21. **New Century Girls** 22. **Yankee Doodle** 24. **Royal Chef** 25. **Why Girls Leave Home** 27, 28. **Brewster's Millions** 30. **Maude Fealy** Oct. 3. **The Cat and the Fiddle** 4, 5. **The Chorus Lady** 8. **The Sunny Side of Broadway** 9. **Strongheart** 11, 12. **Bachelor Honeycomb** 18. **Toyland** 19, 20. **AUDITORIUM** (E. C. Berwick, mgr.): Liberty Band 8; played to pleasant crowds at each performance. **JOJO**, **ELITE**, **WONDERLAND**, **JEWEL**: Moving pictures; good houses. **BIDOU** (L. M. Gorman, mgr.): **Reopens** 25. **LYRIC** (H. M. Elliot, mgr.): **Reopens** 25. **S. R. O.**

FAIRBURY—STEEL'S OPERA HOUSE (Frank R. Raine, mgr.): Lyman Twins 4; good, to good business. **A Woman of Mystery** 14; fair, to light business. **Quincy Adams Sawyer** 17. **Kirkhoff Comedy** co. 23-28. **Are You Crazy** Oct. 1. **A Bachelor's Honeycomb** 3. **Place and the Girl** 21. **The Social Singer** 23. **Comin' Thro' the Rye** 25. **The Mayor of Loughland** 28.

DOVER—CITY OPERA HOUSE (Charles M. Corson, mgr.): Charles E. King, bus. mgr.; Sweet Kitty Bellairs 12, 13; good business. **The Mayor of Loughland** 28. **Comin' Thro' the Rye** 25. **THEATRE**—ALBERT (Albert Coteau, mgr.): The Time, the Place, and the Girl 12; best this season, to good house.

CLAREMONT—OPERA HOUSE (H. T. Eaton, mgr.): Way Down East 12; co. and business good. **Howe's moving pictures** pleased large house 16.

NEW HAMPSHIRE.

PORTSMOUTH—MUSIC HALL (F. W. Hartford, mgr.): Adam-Good co. 14 closed a week (except 13) of fair business. **New Eight Bells** 13; good business; pleased. **Hearts of Gold** 17; light house; extremely poor performance. **Adrift in New York** 19. **The Time, the Place, and the Girl** 21. **The Social Singer** 23. **Comin' Thro' the Rye** 25. **The Mayor of Loughland** 28.

DOVER—CITY OPERA HOUSE (Charles M. Corson, mgr.): Charles E. King, bus. mgr.; Sweet Kitty Bellairs 12, 13; good business. **The Mayor of Loughland** 28. **Comin' Thro' the Rye** 25. **THEATRE**—ALBERT (Albert Coteau, mgr.): The Time, the Place, and the Girl 12; best this season, to good house.

CLAREMONT—OPERA HOUSE (H. T. Eaton, mgr.): Way Down East 12; co. and business good. **Howe's moving pictures** pleased large house 16.

NEW JERSEY.

TRENTON—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): William Collier in Caught in the Rain 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DOVER—CITY OPERA HOUSE (Charles M. Corson, mgr.): Charles E. King, bus. mgr.; Sweet Kitty Bellairs 12, 13; good business. **The Mayor of Loughland** 28. **Comin' Thro' the Rye** 25. **THEATRE**—ALBERT (Albert Coteau, mgr.): The Time, the Place, and the Girl 12; best this season, to good house.

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"Della Pringle in The Chorus Girl made two hits at the imagination yesterday, when she appeared afternoon and evening as headliner of the play in which she is starring this season. Miss Pringle is somewhat of a human duster; when she is there the dust starts flying and never lights. The Chorus Girl sounds quite naughty and behavior and luring in its possibilities, and such the fair, agile Della made the role she assumed. There is a che-ild, a wronged wife, a villain, a good mamma's boy and a hero in the play, all strutting their little hour upon the stage until the curtain rings down on a scene of virtue triumphant and vice sinking away to the dark place. The Company, including Gladys Kelly, M. F. Hagan, Allen McConnell and Jack Benjamin, did excellent work. For one week The Chorus Girl will reign at the Curtis."—Denver Times, Aug. 18.



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